

Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America

Part III: Miscellaneous Small Collections of New York City

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THERE ARE FIVE INSTITUTIONS in New York City that have small but significant collections of Greek medieval and Renaissance manuscripts and fragments. These are the American Bible Society, General Theological Seminary, the Metropolitan Museum of Art, New York University, and Union Theological Seminary. The thirteen manuscripts and fragments in these collections have previously been either inadequately studied or not catalogued at all.

The American Bible Society (ABS hereafter) possesses a two-*folio* fragment (a *bifolium*) from a *Lectionary* copied in the second half of the fourteenth century in the Hodegon Monastery in Constantinople. During the *Palaeologan* era the monastery had a thriving *scriptorium*, where monks produced many deluxe illuminated liturgical manuscripts, as well as more ordinary books for their own needs and for outside commissions. The ABS frag-

* This article is the third installment of my "Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America." The first two installments were published as "Catalogue ... Part I: Columbia University, Rare Book and Manuscript Library," *Manuscripta* 49 (2005): 165–245, and "Catalogue ... Part II: The New York Public Library," *Manuscripta* 50 (2006): 21–76. Further parts will follow. A general introduction to the catalogue and a description of the form of entry are given in Part I.

ment displays a good quality parchment and fine calligraphy. The large size of the leaves from this Lectionary indicates that it was probably produced for a well-to-do commissioner. The provenance of the fragment is obscure, and there is no documentation of how it was obtained (apparently in the 1930s).

The General Theological Seminary (GTS hereafter) once had five Greek manuscripts and a fragment.¹ In 1980 the GTS collection of Greek manuscripts was sold at auction by Christie's (New York). Two codices from this sale are now in the Duke University Library and three are in private collections.² GTS librarians assumed the fragment was also sold at that auction, and Olivier reported the whereabouts of the fragment as unknown.³ However, the fragment was never offered for sale and it remains in St. Mark's Library of the GTS.⁴ The fragment is a quaternion from the Gospel of Mark and is datable to the second half of the thirteenth century. It was obtained in Macedonia and donated to GTS in 1922 by a renowned biblical scholar, Herman C. Hoskier.

The Metropolitan Museum of Art (MMA hereafter) possesses one Greek manuscript (a Psalter) and two single leaves. Because these items are relatively recent acquisitions, they do not appear in previous catalogues or reference books.⁵ As one might expect of the MMA, these manuscripts contain exquisite illumination. The purchase of these items is credited to the following funds: the Jaharis Family Foundation, Inc., Gift, Rogers Fund, Harris Brisbane Dick Fund, and Joseph Pulitzer Bequest.

The MMA Psalter was known to art historians through reproductions, even before it was purchased by the Museum from a private collector in Switzerland. On the basis of its writing style and

1. De Ricci, 2:1284–87 (MSS 1–6).

2. Olivier, 598f.

3. Ibid.

4. See Christie's, New York, 1 October 1980: *Early Printed Books and Manuscripts: The Property of the General Theological Seminary, New York City, and other Owners* (New York, 1980), 119–23, lots 137–41. I would like to thank Dr. Consuelo Deutschke, Curator of Medieval and Renaissance Manuscripts in the Rare Book and Manuscript Library at Columbia University, for drawing my attention to the fact that the GTS fragment was not listed in the auction catalogue.

5. For example, Olivier, 588–93, does not even list the Metropolitan Museum of Art among collections of Greek manuscripts in New York City.

decoration, the Psalter was linked to a large group of manuscripts produced in the second half of the twelfth century, the so-called Chicago-Karahissar group or Group 2400 (see catalogue entry below for details). But only after the MMA acquired the Psalter did art historians and other scholars have access to this codex. In addition to being an important member of the Chicago-Karahissar group of manuscripts, the MMA Psalter has an unusual history, which is well documented in numerous notes dispersed throughout the codex. Perhaps the most interesting note concerns the martyrdom of one Nikolaos Pazartzis, who was beheaded in the Atmeidan (hippodrome) in Constantinople in 1554 for an alleged blasphemy against the prophet Mohammed. This event is documented nowhere else, and the note was probably written by an actual witness. In 1639, according to a note on fol. 82v, the Psalter was presented to the well-known historical figure, Anthimos, metropolitan of Ephesus and bishop of Samos. And a note on fol. 4r indicates that in 1672 the Psalter was donated to the monastery of Prophet Elijah in Samos and was rebound by the abbot of the monastery, Joasaph. These and other notes are published for the first time in this catalogue. Also for the first time, this significant codex is given a detailed codicological and paleographical description and analysis. My work on the MMA catalogue entries was facilitated and enriched by the extensive research of the MMA's staff in the Department of Medieval Art and the Cloisters, especially its curator Helen C. Evans, as well as by Professor John Lowden of the Courtauld Institute of Art in London.

New York University (NYU hereafter) has one manuscript (*Menaion*) and five small mutilated fragments from different unidentified Greek manuscripts. The *Menaion* was copied by several scribes on Italian paper in the second quarter of the fifteenth century, probably in one of the provincial monasteries. This manuscript has never been catalogued before and is not listed in any existing catalogue or reference book. NYU librarians "discovered" this codex by accident in the library's storage space. The provenance of the manuscript is not known. The five Greek fragments are kept in two boxes together with other (mostly Latin) disbound medieval fragments and were previously catalogued "in bulk," with no attempt to date them individually, identify their contents, or analyze script and codicological data. For the first time each fragment is given a separate catalogue entry with *in-*

cipit/explicit, tentative identification of the contents, and more precise dates that range from the tenth to the thirteenth centuries. All medieval fragments were given to NYU by Homer L. Bartlett in 1884.

The Union Theological Seminary (UTS hereafter) possesses two manuscripts. One of them is a twenty-six-folio fragment from a *Menaion* and the other is a Gospel book. The fragment can be attributed to the end of the thirteenth or the beginning of the fourteenth century and was brought from the Middle East (Greater Syria at the time; present-day Lebanon) by Oscar Joshua Hardin, a missionary to Tripoli (1871–88). The UTS Gospel manuscript (MS 69) was only briefly described by Faye and Bond in the *Supplement* to De Ricci and has not received an entry in Aland's *Kurzgefasste Liste der griechischen Handschriften des Neuen Testaments*.⁶ With the help of watermarks, Faye and Bond correctly attributed MS 69 to the middle of the fourteenth century, but they mistakenly stated that it was “written in Italy,” apparently because the manuscript was copied on Italian paper.⁷ My identification of the scribe as the hieromonk Gennadios of the Hodegon Monastery in Constantinople demonstrates that this codex was produced in that famous monastery's scriptorium. Gennadios copied and signed part of another manuscript, Oxford, Christ Church College, MS gr. 63, in 1355/56, which was also copied on Italian paper. The UTS codex has a personal note written on one of its fly-leaves by an archimandrite, Athanasios the Iberian, who “read this sacred Gospel book in Moscow in 1871.” Athanasios complained about the long dark winter nights and asserted that Moscow was not fit for human habitation! The manuscript was apparently brought from Moscow by Vassilios Iatropoulos and was bought from him by UTS in 1942.

In conclusion, I would like to express my gratitude to the organizations that helped to fund this part of my project: the Dumbarton Oaks Center for Byzantine Studies of Harvard University, the Bibliographical Society of America, and the American Philosophical Society. For their insightful comments on my entire manuscript, I am particularly grateful to John Duffy, Jean-Marie

6. Faye and Bond, 386.

7. Ibid.

Olivier, Annaclara Cataldi Palau, and Alice-Mary Talbot. For her valuable comments on and fruitful discussions of my catalogue entries for the MMA's Psalter and fragments, as well as for her assistance during my visits to the Department of Medieval Art and the Cloisters, I cordially thank Helen C. Evans. For his contribution to the MMA Psalter's catalogue entry, I am very grateful to John Lowden. For their help in transcription and translation of post-Byzantine notes, I would like to thank Charalambos Dendrinos and Maria Litina. Also, I wish to thank all the curators of special collections and librarians for their assistance during my work in the above-mentioned New York City institutions, especially Liana Lupas and Erroll F. Rhodes of the ABS, Emily Knox of St. Mark's Library at the GTS, W. Gerald Heverly and Michael Kelly of the Fales Library at NYU, and Michel Boddy and Seth Kasten of the Burke Library at the UTS. Finally, I would like to thank my editor, Gregory Pass, for his excellent editorial work. I take full responsibility for the contents of this catalogue and invite readers to inform me of any omissions or inaccuracies (nka-vrush@nycap.rr.com).

Glenmont, New York

AMERICAN BIBLE SOCIETY

[S.n.]

Lectionary of the Gospels, fragment (Aland I 1372)
Constantinople, the Hodegon Monastery, s.xiv²

CONTENTS

1. fols. 1r-v: *Lectionary of the Gospels*, fragment. No title. Inc. mut.
(fol. 1r): //εις τὸν κόσμον· καὶ ὑπὲρ αὐτῶν ἐγὼ ἀγιάζω ἑμαυτὸν
... ; Expl. mut. (fol. 1v): ... πάτερ δίκαιε, καὶ ὁ κόσμος//.

NTG, John 17:18-25.

2. fols. 2r-v: *Lectionary of the Gospels*, fragment. No title. Inc.
mut. (fol. 2r): <προ>//φήτας καὶ σοφοὺς καὶ γραμματεῖς ... ;
Expl. mut. (fol. 2v): ... μὴ πιστεύσητε· ἐγερθήσονται//.

NTG, Matthew 23:34-24:24.

PHYSICAL DESCRIPTION

Parchment, fols. 2 (a bifolium), not foliated, fol. 1: 272 x 158 mm.,
fol. 2: 327 x 245 mm., both leaves were measured at the largest
points because they were cropped unevenly (two cols., the first
column on fol. 1 was almost entirely cut off; written surface on fol.
2: 223 x 150/158 [61/65 + 21/24 + 65/74] mm.). Written in 22 lines,
interlinear space 10.5 mm. Ruled Leroy 44D2 on hair side. Parch-
ment of fair quality, medium thin, slightly warped, ivory white
(flesh side) and yellowish (hair side); a few hair follicles are visible
on hair side. Both leaves were cropped and torn around the edges;
fol. 2 was folded twice, and the folding lines are visible.

SCRIPT

One scribe, anonymous. His handwriting is large, rounded, calligraphic formal minuscule, slightly leaning to the right. The script is an example of the Hodegon writing style of the second half of the fourteenth century (fig. 1).

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The script displays many features of this style, such as tall zeta resembling upper part of a question mark, enlarged angular upper part of epsilon detached from the letter's body and connected with a following letter, a ligature majuscule alpha-chi, word endings written above the top line, and enlarged semicolons. Similar scripts can be found in many manuscripts produced in the Hodegon Monastery in Constantinople at that time, for example in London, British Library, Add. MS 11837, copied by the monk and scribe Methodios in 1357⁸ and in Oxford, Christ Church College, MS gr. 61, copied by the famous scribe Joasaph II, a monk and hegoumenos of the monastery (active 1360–1406).⁹ But the anonymous scribe should not be identified as Joasaph II,¹⁰ for although their

8. Ioannis Spatharakis, *Corpus of Dated Illuminated Greek Manuscripts to the Year 1453*, 2 vols., Byzantina Neerlandica, 8 (Leiden, 1981), 1:64–65 and pl. 466, no. 260.

9. *CBM*, 4, pt. 1:148, no. 52 and pls. 711–25. On the scribe Joasaph II, the scriptorium of the Hodegon monastery, and the Hodegon writing style, see also: Marie Vogel and Viktor Gardthausen, *Die griechischen Schreiber des Mittelalters und der Renaissance*, Zentralblatt für Bibliothekswesen, Beiheft 33 (Leipzig, 1909; repr. 1966), 215; Linos Politis, "Eine Schreiberschule im Kloster τῶν Ὁδηγῶν," *Byzantinische Zeitschrift* 51 (1958): 17–36 and 262–87, repr. in *Paléographie et littérature byzantine et néo-grecque: Recueil d'études* (London, 1975); Alexander Turyn, *Codices graeci Vaticani saeculis XIII et XIV scripti annorumque notis instructi* (Vatican City, 1964), 177ff. and pl. 158; Herbert Hunger and Otto Kresten, "Archaisierende Minuskel und Hodegonstil im 14. Jahrhundert," *Jahrbuch der österreichischen Byzantinistik* 29 (1980): 187–236; *RGK*, 1:no. 208; *DGM*, 134ff. and pls. 89–90; Linos Politis, "Nouvelles données sur Joasaph, copiste du monastère des Hodèges," *Illinois Classical Studies* 7 (1982): 299–322 and fig. 6; Antonio Bravo García and Inmaculada Pérez Martín, "El Escorialensis T.III.4: Un códice con las obras de Demetrio Crisoloras copiado por Josafat de Hodegos y Esteban de Midia," *Segno e testo* 3 (2005): 439–66 and pls. 1–6.

10. The identification was proposed by Klaus Junack, at the time a researcher and senior counselor ("Akademischer Oberrat") at the Institut für Neutestamentliche Textforschung in Münster (his unpublished letter of October 5, 1972, to Erroll F. Rhodes, a senior researcher at the library of the American Bible Society, is in the fragments' file). I wish to thank Dr. Rhodes for sharing with me the results of his research on these fragments.

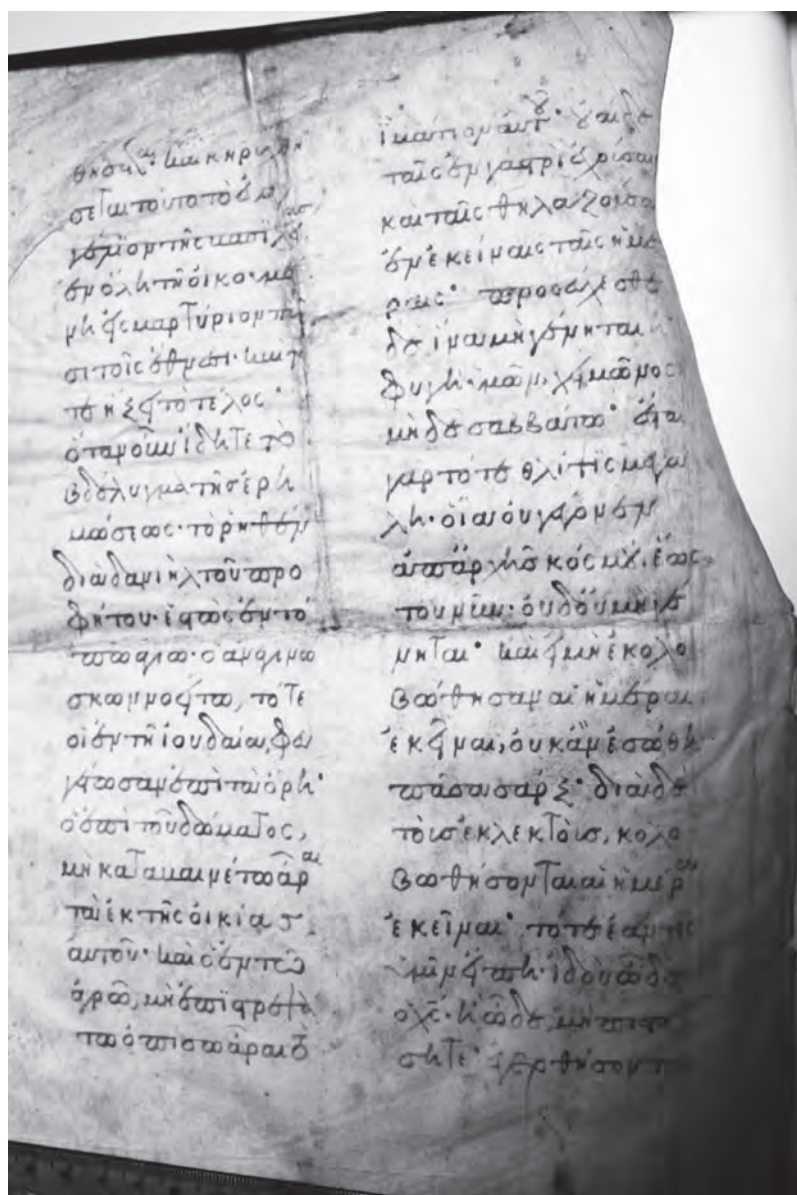


Figure 1.

New York, American Bible Society, MS [s.n.], fol. 2v
(With permission of the American Bible Society)

general styles are similar, the two scribes differ in the execution of many individual letters. Especially revealing are letters xi (compact, rounded, with a short lower stroke in the ABS fragments, but angular with a long lower stroke in Joasaph's script) and phi (with a narrow elongated upper loop and slightly curved to the left vertical stroke in the ABS fragments, but with smaller rounded upper loop and straight vertical stroke in Joasaph's handwriting). Ink is light brown. Titles in Alexandrian semi-majuscules and slightly pen-ornamented initials are in bright magenta ink.

DECORATION

None.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

None.

BINDING

Not bound.

ORIGIN AND PROVENANCE

Paleographically, the fragment can be attributed to the second half of the fourteenth century. The Hodegon writing style, word endings written above the top line, and enlarged semicolons strongly indicate that the fragment belonged to a manuscript executed in the famous Constantinopolitan center of book production of the fourteenth and fifteenth centuries, the Hodegon Monastery. A fifteen-folio fragment from the same manuscript as the ABS leaves is in the Watkinson Library of Trinity College in Hartford, Conn.¹¹ It is not known if the rest of the manuscript itself still exists. Folio 1 of the ABS fragment was the fifth folio of the sixth quire and fol. 2 was the first folio of the eleventh quire of the original manuscript.¹²

11. De Ricci, 1:157, no. 2.

12. The position of the ABS folios in the original manuscript was identified by Klaus Junack.

The provenance of the ABS fragment is not known.¹³ The Trinity College fragment was brought from Canea (modern Khania), Crete, in 1843 by the Rev. George Benton and given to the college in 1898 by his son, Robert A. Benton.

BIBLIOGRAPHY

Aland, 302; Olivier, 588. On the Hartford fragment, see De Ricci, 1:157, no. 2.

GENERAL THEOLOGICAL SEMINARY ST. MARK'S LIBRARY

Bible, N.T., Mark Gr.

The Gospel of Mark, fragment (Aland 2380)
s.xiii²

CONTENTS

Fols. 1r–8v: *The Gospel of Mark*, fragment. No title. Inc. mut. (fol. 1r): //καὶ συνήχθη πρὸς αὐτὸν ὄχλος πολὺς ... ; Expl. mut. (fol. 8v): ... καὶ ἀρεσάσης τῷ Ἡρώδῃ καὶ τοῖς συνανακειμένοις//.

NTG, Mark 4:1–6:22.

PHYSICAL DESCRIPTION

Parchment, fols. 8, 201/03 x 145 mm. (one col.; written surface 128/134 x 93/95 mm.). Written in 20 lines, interlinear space 6.5–7 mm. Ruled Leroy 00D1; system Leroy 1. One quire; collation: 12⁸.

13. According to Rev. Dr. Gilbert Darlington, the Treasurer of the American Bible Society at the time, the ABS leaves were donated in the late 1930s by one of the officers of Bloomingdale's Department Store, but this information, provided to me by Erroll F. Rhodes, cannot be verified.

The quire was signed with small letters ιβ' by the scribe, in the upper right corner of the first recto; the signature is now semi-cropped. Parchment of mediocre quality (goat skin), thin to medium thick, ivory white (flesh side) and yellowish (hair side). Two small water stains on bottom margin of fols. 6 and 7. In the upper right corner of fol. 1r there is an Arabic numeral 90 (probably a folio number in the original manuscript).

SCRIPT

One scribe, anonymous. Script is small, vertical, static archaizing minuscule of the thirteenth century, not particularly calligraphic (fig. 2). Letters zeta, theta, xi, phi, and majuscule beta and kappa are slightly enlarged. A distinct tachygraphic abbreviation for καί (Agati III, M¹⁴) is found in manuscripts produced in the second half of the thirteenth century and the first half of the fourteenth. Ink is medium brown with a grayish tint. Pen is medium thick. Chapter numbers were written by the scribe in margins with pale brownish ink.

DECORATION

None.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

Chapter titles in margins and “ἀρχή/τέλος” inserted into the text (lectionary equipment) were written by a later (s.xv?) hand in bright red ink. On fol. 1r, in the middle of the top margin, there is a mark made with a modern pen, “č. 29,” which probably stands for “číslo,” i.e., “number” in Czech (see n. 17 below).

BINDING

The fragment was bound ca. 1933¹⁵ in red cloth over thin wooden boards. The binding is in the shape of an envelope (so-called

14. Maria Luisa Agati, “La congiunzione καί nella minuscola libraria greca,” *Scrittura e civiltà* 8 (1984): 69–81 at 72 and table 9.

15. The date is taken from Clark, 89. I was not able to verify it.

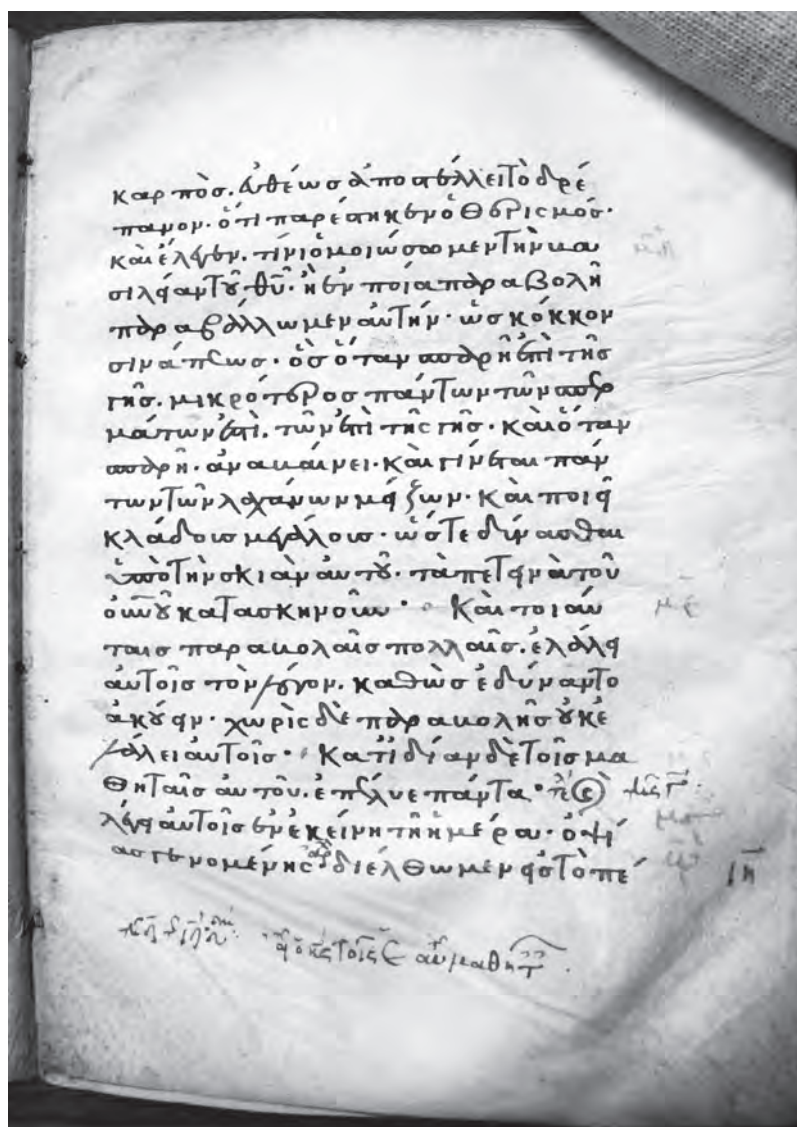


Figure 2.

New York, General Theological Seminary, MS Bible, N.T., Mark Gr., fol. 2r
 (With permission of St. Mark's Library, The General Theological Seminary
 of the Episcopal Church, New York)

“wallet edge”¹⁶) with white paper pastedowns. The original manuscript was sewn at five stations.

ORIGIN AND PROVENANCE

The mediocre quality of the parchment and modest execution suggest provincial monastic origin of the fragment. It is not possible to establish a region where the manuscript was produced.

The fragment belonged to Herman C. Hoskier of South Orange, N.J. (1864–1938), a renowned biblical scholar, who acquired it in Macedonia and presented it to the Seminary in 1922.¹⁷

BIBLIOGRAPHY

De Ricci, 2:1285 (MS 4; attributes the manuscript to s.xii); Clark, 89 (MS in G W Case Acc. no. 72426; attributes the manuscript to s.xiii).

METROPOLITAN MUSEUM OF ART DEPARTMENT OF MEDIEVAL ART AND THE CLOISTERS

MS acc. no. 2001.730¹⁸

Psalter
s.xii²

16. Jane Greenfield, *ABC of Bookbinding* (New York, 1998), 74.

17. Hoskier might have obtained the fragment from the Czech Balkanologist Vladimir Sis, a specialist on the Macedonia region. This would explain the mark “č. 29” with a letter from the Czech alphabet, although it is not possible to corroborate this conjecture. I wish to thank Prof. Jean-Marie Olivier for this interesting hypothesis.

18. I would like to thank Helen C. Evans, curator in the Department of Medieval Art and The Cloisters, for her assistance during my visits and for her kind permission to use the unpublished description of this codex prepared by the

CONTENTS

- 74 1. fols. 5r–72v: *Septuaginta, Psalms* (1–150:3). Title (fol. 5r): Ψαλτ(ή)ρ(ιον) τερπνὸν εἰς Θεὸν μέλ(ος). Inc. (fol. 5r): Μακάριος ἀνὴρ ὃς οὐκ ἐπορεύθη ... ; Expl. mut. (fol. 72v): ... αἰνεῖτε αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρᾳ//.

Lacuna: between fols. 72v and 73r: lines 4–6 of Psalm 150 and entire Psalm 151 are missing. Also, after the end of Psalm 76 the lower part of fol. 41r and the entire fol. 41v were left blank, and Psalm 77 starts with a new quire.

Alfred Rahlfs, ed., *Septuaginta: Id est Vetus Testamentum graece iuxta LXX interpretes*, 9th ed., 2 vols. (Stuttgart, 1935; repr. 1971), 2:1–164.

2. fols. 73r–80r: *Septuaginta, Odes* (1–9). Title (fol. 73r): Ὑμνὸς Μωυσέος (sic) ἐν τῇ Ἐξόδῳ. Inc. (fol. 366r): Ἀσώμεν (sic) τῷ κυρίῳ ... ; Expl. (fol. 80r): ... τοὺς πόδας ἡμῶν εἰς ὁδὸν εἰρήνης.

Lacunae: between fols. 74v and 76r: Expl. mut. (fol. 74v): ... συντελέσω εἰς αὐτούς//; Inc. mut. (fol. 76r): //ὅτι οὐκ ἔστιν ἅγιος ... (Odes 2:23,2–3:2,1) and between fols. 77v and 78r: Expl. mut. (fol. 77v): ... καὶ ὡσεὶ ὠδὶ//(νουσα); Inc. mut. (fol. 78r): //καὶ δεδοξασμένον τὸ ὄνομά σου ... (Odes 5:17,1–7:26,2). Odes 10–14 were not in the manuscript originally. Ode 9 ends in the middle of fol. 80r, and the lower part of this folio together with fol. 80v were left blank.

Rahlfs, 164–83.

Fol. 80v: blank.

Department's staff. I would also like to thank Prof. John Lowden of the Courtauld Institute of Art in London for his kind permission to use his unpublished description and analysis of the Psalter in the preparation of this catalogue entry. The unpublished descriptions are in the Department's file for the manuscript.

3. fol. 81r, lines 1–4, in later hand (see note for script below): Romanos the Melode [dub.], *Akathistos Hymn*, Section proem 1, lines 5–8. No title. Inc. mut.: //ἀναλλοιώτως ὅλως ἐν σοί ... ; Expl.: ... χαῖρε νύμφη ἀνύ(μφευτε). 75

C.A. Trypanis, *Fourteen Early Byzantine Cantica*, Wiener Byzantinistische Studien, 5 (Vienna, 1968), 29–39.

4. fol. 81r, lines 5ff., in later hand (see note for script below): *Unidentified liturgical hymn*, fragment. Title: Ὁ κανὼν οὗ ἡ ἀκρο(στιχίς). Χαράς δοχεῖον, σοὶ πρέπει χαίρειν μόνη. Ἰωσήφ. Ὡιδ(ῆ) α'. Ἰχός δ'. Inc.: Ἀνοίξω τὸ(ν) Χ(ριστο)ῦ βίβλον ἔμψυχον ... ; Expl. mut.: τὸ ὁσφράδιον τοῦ μόνου βασιλέως χαῖρε//.

PHYSICAL DESCRIPTION

Parchment, fols. 78 (numbered 5–83; fol. 75 is missing), five paper fly-leaves without watermarks, three in the beginning (numbered 2–4) and two at the end (numbered 85–86); there is a small paper stub between fols. 83v and 85r, apparently from a paper fly-leaf numbered 84), 198 x 145/46 mm. (one col.; written surface 140/150 x 92/97 mm.). Written in 30–34 lines; interlinear space 4.5 mm. Ruled Leroy 32C1 (fols. 5–28 and 73–80) and 44C1 (fols. 29–72); system Leroy 9 (with a slight variation of this system in the third quire). Pricking: small slits and triangles in margins. Eleven quires; collation: 1–4⁸ 5⁶ (-6, with no loss of text, but probable loss of decoration¹⁹; a ternion) 6–8⁸ 9⁸ (-8; with loss of text) 10⁸ (-3, 6; with loss of text) 11⁴ (a binion: original fols. 80 and 83 with fols. 81–82 inserted in the fourteenth century). Quires signed by the scribe in the upper right corner of the first recto of each quire; some signatures, including the first signature on fol. 5r, were cropped during binding. In addition, there are single crosslets in the middle of the top margin of each quire's first recto. There is also another set of signatures written by a later hand, in black ink, on bottom

19. Prof. Lowden suggested that the scribe made an adjustment in the fifth quire “so as to begin Psalm 77 (a standard division in the Byzantine Psalter) at the start of a new quire” He also discovered “a few offsets of red pigment on folio 42r,” which suggests that the cut-out sixth leaf of the quire “would have had a full page image to face Psalm 77” on its verso, “possibly of Moses instructing the Israelites” (Lowden, unpublished description).

margins: B'–E', Z'–I', K', A', N', M', N. Because the first signature by a later hand on fol. 5r is beta instead of alpha, it is possible that the manuscript lost an initial quire with some prefatory material as was suggested by Prof. Lowden. Prefatory quires were usually not signed by original scribes.²⁰ Parchment is of good but not excellent quality, carefully prepared, medium thick to thick, smooth but somewhat stiff; the contrast between ivory white flesh side and yellowish hair side is rather strong; some warping.

SCRIPT

Written by one scribe, anonymous. The script is typical of the manuscripts written with the so-called “Chicago-Karahissar writing style” or “rounded-epsilon style.” This Psalter, when still in a private collection in Switzerland, was long associated with the large Chicago-Karahissar group of manuscripts.²¹ The scribe displays a professional and assured handwriting (color plate 1). His script is small-sized calligraphic minuscule with slight inclination to the right. Many enlarged letters and elongated strokes contrast with the overall diminutive script. The script is extremely close to the handwriting of an anonymous scribe who copied four manuscripts that constitute the core subgroup of the Chicago-Karahissar group: Chicago, University of Chicago Library, MS 965; Mt. Athos, Great Lavra, Cod. B. 26; Palermo, Biblioteca Nazionale, Cod. Deposito Museo 4; and St. Petersburg, National Library of Russia, Cod. 105.²² Ink is very dark brown to black. Major

20. Lowden’s alternative proposition that paper fly-leaves might have been counted as the first quire seems less likely.

21. See entry for bibliography below. The Chicago-Karahissar writing style was studied in detail by Paul Canart in “Les Écritures livresques chypriotes du milieu du XIe siècle au milieu du XIIIe et le style palestinien-chypriote ‘epsilon,’” *Scrittura e civiltà* 5 (1981): 17–76. The Chicago-Karahissar group of manuscripts is also called “the Karahissar group” and “the Group 2400.” The names were derived from the two best known manuscripts from this group: Chicago, University of Chicago Library, MS 965 (the so-called Rockefeller-McCormick New Testament, which is numbered 2400 in Aland) and St. Petersburg, National Library of Russia, Cod. 105 (of Karahissar provenance).

22. The identification was proposed by Ernest C. Colwell and Harold R. Willoughby in *The Four Gospels of Karahissar*, 2 vols. (Chicago, 1936), 1:7. Several other manuscripts were probably copied by the same scribe, such as Paris, Bibliothèque nationale de France, ms. suppl. gr. 1335, and Oxford, Bodleian Library, MS

titles (on fol. 5r and fol. 73r) are written in large “epigraphic” majuscles, gold on magenta ink, with minor titles in “Alexandrian” majuscles, gold on magenta ink.²³

Text on fol. 81r is written in the so-called Hodegon writing style, which can be characterized as formal, archaizing liturgical minuscule with a “baroque” touch (fig. 3). The scribe can be identified as the well-known copyist of the Hodegon Monastery Joasaph II (active 1360–1406).²⁴ Although many Hodegon hands are very similar and not easily differentiated, Joasaph’s handwriting is quite idiosyncratic. His script tends to be more inclined to the right than other Hodegon scripts, and his letters are narrower and more tightly spaced. Some individual letters are rather distinctive, such as minuscule small-sized alpha with right vertical stroke extended upward (fig. 3, lines 5, 7, and 11 from the top), minuscule xi formed by a sharp zigzag line with a small “hook” on the top and elongated bottom stroke extended to the right (fig. 3, line 7 from the top), a different minuscule xi (enlarged, rounded, and with bottom stroke extended to the left) in epsilon-xi ligature (fig. 3, line 3 from the top), enlarged heart-shaped majuscule beta (fig. 3, line 6 from the bottom), and enlarged majuscule epsilon with curves at the end of strokes (fig. 3, lines 2 and 5 from the bottom). Also, the pen-ornamentation of the initials by Joasaph II is very similar to that on fol. 81r of the Psalter.²⁵

Furthermore, Joasaph II is known to have used two types of the same writing style.²⁶ One type is a very neat, compact, medium-sized script with fewer flourishes and less exaggeratedly enlarged letters. The other is a more relaxed, larger script with

Roe 6. On all manuscripts of this group, see Annemarie Weyl Carr, *Byzantine Illumination, 1150-1250: The Study of a Provincial Tradition* (Chicago, 1987).

23. On “epigraphic” and “Alexandrian” distinguishing majuscles, see Herbert Hunger, “Epigraphische Auszeichnungsmajuskel,” *Jahrbuch der österreichischen Byzantinistik* 26 (1977): 193–210 at 194–97.

24. On the Hodegon Monastery, scriptorium, and writing style, as well as the scribe Joasaph II, see my descriptions of the ABS fragment above and of UTS MS 69 below. For bibliographical references, see n. 9 above. Prof. Lowden first noted the resemblance of the script on fol. 81r to the hand of Joasaph.

25. I have found an almost identical initial chi on fol. 123v in London, British Library, Burney MS 18 (copied and signed by Joasaph II). Also, the initial chi in fig. 3 is similar to the initial kappa on pl. 16 in Hunger and Kresten.

26. Hunger and Kresten, 204f; Pérez Martín, 448.

many flourishes and some disproportionately enlarged letters. The latter type is used in our fragment. Because Joasaph sometimes employed both types in the same manuscript (for example, in Madison, N.J., Drew University Library, MS 1,²⁷ and in London, British Library, Burney MS 18²⁸), this distinction cannot be used for dating. Nonetheless the more pronounced “baroque” element in our fragment suggests that Joasaph copied it late in his career.²⁹

DECORATION³⁰

The manuscript is illuminated with seven large and mostly well-preserved miniatures, none of them full-page. Five miniatures have been lost, one of them (on fol. 75) after the manuscript was foliated—probably in the late nineteenth century, but before 1970. Nonetheless, what remains is of great interest and importance.

1. fol. 5r, Psalm 1, God as Christ³¹ (92 x 92 mm.). The page is treated as a single entity of word, image, and decoration. In terms of design, the “headpiece” (we do not know the Byzantine term for this type of decoration) consists of a square, its size determined by the width of the block ruled by the scribe to accommodate the text. The square is bordered in blue, deep red, and gold. At the top corners are small symmetrical stylized plants, set on

27. See samples of the script of Drew MS 1 in Annemarie Weyl Carr, “Two Manuscripts by Joasaph in the United States,” *Art Bulletin* 63 (1981): 182–90, pls. 4, 5, and 12.

28. On Burney 18, see *DGM*, 131–34 and pls. 89–90.

29. A similar observation was made by Prof. Politis in “Eine Schreiberschule,” 35.

30. The description and analysis of the decoration and miniatures were made by Prof. John Lowden. I thank Prof. Lowden for his kind permission to reproduce his unpublished work in this catalogue. I have made minor changes to the original text, which is in the Museum’s file. In addition, see the description of the Psalter’s decoration in Anthony Cutler, *The Aristocratic Psalters in Byzantium*, Bibliothèque des cahiers archéologiques, 13 (Paris, 1984), 86–87 and figs. 300–306, no. 48.

31. A color image of this headpiece can be found on the Museum’s web site at <http://www.metmuseum.org> (search for “Byzantine Psalter”). Also, a color reproduction of the headpiece is given in Helen C. Evans, ed., *Byzantium: Faith and Power (1261–1557)* (New York, 2004), 413. See black-and-white images of all seven miniatures in Cutler, figs. 300–306.

the diagonal, while the base is extended to left and right by a line from which grow a stylized leaf at the left, and a much larger stylized blossom at the right, on which perches a bird (the pigments in this area are partially flaked, revealing the confident crimson underdrawing). Also, outside the framed square, and using it as a support, is a pair of birds on the top edge, symmetrically placed above a spiky leaf form.

Central within the square is a circle surrounding the head of Christ, who wears a purple robe and looks away from the viewer to the right. It is an exceptionally beautiful image, superbly preserved except for minor flaking running diagonally. The bars of Christ's cross-nimbus are sketched in red, and the red abbreviation of his name and title, IC XC, can be made out to either side of his head above his shoulders. The remainder of the square is decorated with a symmetrical pattern of blue circles, four per side, enclosing stylized leaf and flower motifs in blue, green, and red, decorated with fine strokes of red, white, and yellow. Below is the title of the opening of the Psalms, "The Psalter is a song delightful to God," written in "epigraphische Auszeichnungsmajuskel" in gold on red ink. At the left is a magnificent decorated initial M for the opening of Psalm 1, "Μακάριος ἄνθρωπος" (Blessed is the Man). It consists of two gold, blue, and pink stylized floral stems to which cling two birds that bend down symmetrically to drink from a vase supported on a floriated base. To the right are three lines of text, written entirely in gold on red ink, with a gold minuscule alpha at the right to identify this as Psalm 1.

The presence of the image of Christ in the headpiece to Psalm 1 is to be explained by the exegetical identification of the "Blessed Man," mentioned in the Psalm's opening, with Christ. The image functions additionally to link dogmatically the God to whom the singing of the Psalms is a delight (as in the Psalm title) not so much with the Hebrew God of the Old Testament, but rather with the Christian God of the New (as well as the Old). Doctrinally, too, the image makes an important point in terms of Byzantine theology. By representing God here literally circumscribed in the medallion, the artist reaffirms that God became both visible and circumscribable when incarnated in the form of Christ—a crucial argument of iconophile discourse.

The exceptional integration on this page of text and image, of materials and techniques, implies that we could here be witness-

ing the work not of a separate scribe and artist, but of a highly skilled scribe/artist. Nothing that occurs later in the book contradicts this deduction. Everything about the provision of images in the book has been carefully planned during the writing process, even (as we have seen) the organization of the gatherings (see n. 19).

2. fol. 28v, Psalm 50, the Penitence of David (90 x 90 mm.). The miniature of the penitence of David is located in the space left blank at the end of Psalm 49 (King James Version 50) so as to face the start of Psalm 50 (51) on a new quire on fol. 29r. The iconography is explained by the title of Psalm 50, written in two lines of gold minuscule script on fol. 29r: "A Psalm of David, when Nathan the prophet came to him when he had gone into Bersabee [Beersheba]." Psalm 50 is a song seeking mercy and forgiveness. The background is recounted in 2 Sam 11:2–4 (David's adultery with Bathsheba) and 2 Sam 12:1ff. (Nathan's rebuke and David's penitence). David sits enthroned at the right before a stylized building. His head is turned toward Nathan at the left and lowered in indication of his sorrow. He raises his right hand, palm open, in front of his chest in a gesture of acceptance. The standing figure of the prophet Nathan, identified by a flaked red inscription at the far left, appears to approach from the left. He gestures toward David with his right hand. Above, a segment of blue represents heaven and a red line stretches down diagonally toward David's heart, suggesting God's anger and threatened punishment. In the foreground the figure of David is repeated, abasing himself in proskynesis at the prophet's feet as he begs forgiveness. The figure is partially flaked, but the brilliant red cloak can be seen to have a purple border decorated with gold. The background is gilded, the foreground painted a uniform green.

3. fol. 73r, Ode 1 of Moses, the Crossing of the Red Sea (ca. 85 x 90 mm.). The image of the Crossing of the Red Sea occupies more than half the page above the title (Ode of Moses on the Exodus) and the opening of the first of the Odes (Canticles) (Ex 15:1–19, "Let us sing to the Lord for he is very greatly glorified; horse and rider he has thrown into the sea"). The image has suffered extensive loss of pigments through flaking. Whereas in previous images a bold crimson underdrawing was used, in this case the

loss of pigments reveals only a few finely sketched lines. The artist felt sufficiently confident to model the composition entirely with pigment. The dramatic scene is dominated by two jagged-topped mountains, purple at the right (behind the Israelites) and pinkish red at the left (behind the Egyptians). The Red Sea is represented as billowing blue waves. The haloed Moses stands to the right of center, turning to the left and commanding the waters to return with a black staff. His head, about 4 mm. high, is superbly painted. Above him the crowd of Israelites moves to the right. At the left Pharaoh and his cavalry, red banners on lances threateningly directed toward the Israelites, tumble forward from their horses into the water. Two riderless horses in the upper part of the miniature turn their backs on the scene and gallop back toward Egypt.

4. fol. 74r, Ode 2 of Moses, Receiving the Law (ca. 75 x 60 mm.; see color plate 1). The scribe ended the first Ode on fol. 73v, leaving three lines blank at the bottom of the page. At the start of Ode 2 he left blank about two-thirds of the width of the text block, and about half its height, for an image for Ode 2, which he began at the top right, in the usual way, with a gold title and enlarged gold initial. The Ode is Moses' final song (Dt 32:1–43, "Attend O Heaven, and I will speak, and let the earth hear the words out of my mouth"). The overall composition is like that for Ode 1, with flanking mountains to either side. It, too, has suffered loss of pigment. Moses is portrayed in a vigorous stance, arms and legs thrown out in front and behind. His beardless appearance and disheveled hair (also seen in Ode 1) correspond to a new iconographic type of the late twelfth century. Behind his back he holds a blank scroll. He looks and gestures up to the right, to a segment of heaven, from which God will transmit to him the commandments.

5. fol. 76v, Ode 4 of Habakkuk (ca. 68 x 68 mm.). The opening of Ode 3, that of Hannah, is lost with fol. 75; the continuation of Ode 3 ends on fol. 76 with three lines to spare. The image for Ode 4 of the prophet Habakkuk is accommodated, like that for Ode 2, in a space carefully reserved by the scribe. Unlike Ode 2, however, the artist here shows only a half-length figure, which as a result is at much larger scale and painted with more attention to

detail. The face and hair in particular are very carefully executed. As before, the presence of God is indicated by a blue quadrant of heaven, but in this case the prophet seems to be looking and gesturing not so much upward to heaven, but across at the opening words of this Ode (Hab 3:2–19, “O Lord, I have heard Thy report, and was afraid”).

6. fol. 77v, Ode 5 of Isaiah (ca. 72 x 63 mm.). The opening of Ode 5 follows a very similar pattern to Ode 4 (the preceding text ends near the bottom of fol. 77r). The scribe leaves blank a squarish space at the top of fol. 77v, and the artist provides a half-length figure alongside the gold title and opening words of the Ode (Is 26:9–20, “My spirit seeks Thee very early in the morning”). Isaiah is represented as older than Habakkuk, with gray hair and beard. His himation (outer robe) is painted an intense pinkish purple. At the right is an architectural backdrop, but the segment of heaven that we might expect to see is absent. The face is again very beautifully and carefully painted.

7. fol. 79v, Ode 9 of the Mother of God (84 x 68 mm.). The images for Odes 6 and 7 are lost; Ode 8 had no image, but the final image for Ode 9 has fortunately been preserved. It represents the Virgin in prayer to a segment of heaven. As before, it is placed in a space left blank in the text beside the start of the Ode (Lk 1:46–55, “My soul doth magnify the Lord”). It is at strikingly large scale in the context of the book. The Virgin is very richly dressed in a purple cloak entirely covered with gold (chrysographic) shading. Unfortunately, parts of her face have flaked off. But the beauty and craftsmanship of the work are very evident.

Minor initials in the margins and two simple division bars are in gold on magenta ink; they are simply but elegantly pen-ornamented.

In sum, the present Psalter is a notable addition to our knowledge of Byzantine painting at the end of the twelfth century and of the Chicago-Karahissar group of manuscripts in particular. And the opening page of Psalm 1 (fol. 5r) is an elegant witness to the subtle blend of complex ideas, costly materials, and superlative craftsmanship that together characterize the most sought after products of the Byzantine world.

COLOPHON

None.

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MARGINALIA / GLOSSING / NOTES³²

There are numerous notes by later owners and/or readers on blank folios and on fly-leaves of the manuscript, at least one of which is of historical interest. The earliest note is on fol. 80r at the end of the main text, consisting of four short lines from the Gospel of Luke. The note contains a few iotacisms and is left unfinished. It is written in a non-calligraphic ordinary script with erratic accents and breathings, most likely in the sixteenth century:

<μ>εγαλύνει· ει η ψυχη μου τον κ(ύριο)ν. Και | ηγαλιασε το
πν(εύμ)α μου επι τω θ(ε)ώ τω σ(ωτῇ)ρι μου ὅτι επεβλεψεν
επι του | τις δουλις· αυτου ιδου γάρ.³³

(My soul doth magnify the Lord. And my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for behold <from henceforth all generations shall call me blessed> [Luke 1:46–48, King James Version].)

The content of the note suggests that it might have been written by a woman. The same hand wrote a short note on the top margin of fol. 41r: “το παρ(όν) βηβ<λίον> εφανααι αστρα” (This book emanated stars.).

On fol. 83r, there is a note written in 1554, which describes the martyrdom of one Nikolaos Pazartzis:

+ Ἔτη ἀπὸ τῆς ἔνσαρκου οἰκονομίας τοῦ κ(υρίο)υ |
κ(αὶ) θ(εο)ῦ κ(αὶ) σ(ωτῇ)ρ(ο)ς ἡμῶν ἰ(ησο)ῦ χ(ριστο)ῦ·
,αφνδ’ :~ | μῆνη φεβρουάριο· (φεβρουαρίου in marg.)
ι’· ἡμέρᾱ τετράδι τῆς δευ-|τέρης εὐδῶμαδος τῆς ἀγίας·

32. I would like to thank Dr. Charalambos Dendrinos of the Hellenic Institute at Royal Holloway College, University of London, and Dr. Maria Litina of the Center for History and Paleography at the Cultural Foundation of the National Bank of Greece in Athens for their help with the transcriptions and translation of these post-Byzantine notes.

33. This and all following notes are diplomatic transcriptions.

κ(αὶ) μεγάλης τεσα-|ρακόστης, βασίλεβοντος ἡστ(ῆν)
 κοσταντινουπολὴν, | σοῦλταν σοῦλεμάνης· ἔμαρτηρίσεν
 νῆκόλαος· | παζαρτζῆς ἐκ χωρίου· σκληβρίας· τὸ ὀπί(ον)·
 δεια | φθονῶν οἱ ἄθεοί ἄγαρίνει οἰβραν [scil. ἡῦραν]
 πὸς ἡπὲν λόγ(ων) | βλασφίμ(ων) κατὰ τοῦ μοαμέθ, κ(αὶ)
 ἔκοψαν τὸ κε-|φαλὴν του μέσα ἡστ(ῆν) κοσταντινόπολην·
 ἥστο ἄτμῃ-| ἥτονη· κ(αὶ) ἐκληρονωμῖσ(εν) τ(ῆν) αἰώνιων,
 βασιλεῖαν :~.

(In the year from the incarnation of our Lord and God and Savior Jesus Christ 1554, in the month of February the 10th, on Wednesday of the second week of the holy and great Lent, when Sultan Suleiman reigned in Constantinople, Nikolaos Pazartzis from the village of Selymbria was martyred. Because of envy the godless Hagarenes [i.e., Muslims] found out that he uttered blasphemous words against Mohammed, and they cut off his head in the center of Constantinople, in the Atmeidan [hippodrome], and he inherited the eternal kingdom.³⁴)

The same hand wrote lists of the names of the seventy apostles, the twelve apostles, and the women disciples of the apostles on fol. 83v.

On fol. 82v there is a note written in 1639:

1639 (ἰνδικτιῶνος) ζ' | + Τῷ πᾶρ(όν) βῆβλή(ον) ἄφῆέροθι
 τοῦ πανήροτάτου | μῆτροπόλῃτη τ(ῆς) ἀγίωτ(ά)τ(ης)
 μῆτροπόλεως ἐφέσου κῆρίῳ τῷ κῆρ ἀνθίμω. ἐν τη νήσου
 Χίου. + Ἀνθιμος μητροπολίτ(ης) Ἐφέσου Ἀνθιμος.

(1639. This book was presented to the most blessed metropolitan of the most holy metropolis of Ephesos lord <our> lord Anthimos in the island of Chios. Anthimos Metropolitan of Ephesus Anthimos [signed in monocondylion].)

34. This note and following notes were translated by Prof. John Lowden who kindly gave his permission to publish the translations in this catalogue. I have made some stylistic changes and a few corrections to Prof. Lowden's text, which is in the Museum's file. The translation of the note about Pazartzis's martyrdom was first published in Evans, *Byzantium: Faith and Power*, 413.

On the recto of the paper fly-leaf numbered 4 there is a lengthy note written in 1672:

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+ Τὸ παρῶ βῆβλήων τὸ ἀφῆξοσεν· ο ἁγίως | σακ(αι)λάριος
 σάμου· παπ(άς) κύρ Ἰω(ά)ν(νης)· το ἐπῆκλην | της κύρα
 μαρῆας· ἣς το μοναστήρην του προ-|φίτου ὑλίου και
 ἄλον βῆβλή<ον> ὀνομαζόμε-|νον πραξαπὸστολον· ὁμῆδόν
 τούτου και | τον εγράψαμεν ἣς την αγίαν πρόθεσ(ιν) |
 καὶ ἦταν τα δίω ἀντάμα· ἡγουν ω πρα-|ξαπὸστολος· και
 το παρὸν ψάλτήρη(ον) και | τα ἐχόρησα και τα ἐστάχουσα
 καθὰ ἓναν | χόρηα καθός· εὐρῆσκουνταν τὴν σήμερον
 ἡγο ο προεστὸς του παρὸντος μοναστήρη-|ου Ἰωᾶσαφ
 ιερομόναχος κ(αι) οπηὼς το ἡστερησί | ἀπο το παρὸν
 μοναστήρηο να ἔχη τας ἀράς | τον αγίων τρῳακοσίον
 δέκα και οχτὸ θεω-|φόρον πατέρον κ(αι) τον προφῦτην
 υλῖαν ἀντήδηκον· ἐν ὅρα της κροίσεως. + 1672 + +.

(This book was presented by the holy *sakellarios* of Samos priest lord John called “of Lady Maria,” to the monastery of Prophet Elijah, along with another similar book, called *Praxapostolos*, and the two were [bound] together, that is to say the *Praxapostolos* and the present Psalter, and we ascribed them to the holy *prothesis* (i.e., sacristy), and I took them apart [disbound], and rebound them each separately, as they are presently, I the *proestos* [abbot] of the said monastery, Joasaph the hieromonk, and whoever shall remove it from the said monastery let him have the curses of the three hundred and eighteen holy fathers [of the Council of Nicaea] and Prophet Elijah as his litigant in the hour of Judgment. 1672.)

On fol. 41r there are two notes by the same hand, sloppily written in 1812. One is in the middle of the folio, under the end of Psalm 76:

Το παρὸν βῆβλήον εἶναι τοῦ π(α)πὰ μεθόδιου τοῦ πότε
 ἄλεξαν-|τρί πατινηὸτη τοῦ εἰοῦ 1812 ὁκτωμβρίου 30 [=
 Τὸ παρὸν βιβλίον εἶναι τοῦ π(α)πὰ Μεθοδίου, τοῦ ποτὲ
 Ἀλεξαν-|δρῆ Πατινιώτη τοῦ υἱοῦ, 1812 Ὀκτωβρίου 30].

(This book belongs to *papas* [priest] Methodios, the son of the late Alexandres Patiniotes, 30 October 1812.)

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The second note is on the bottom margin: *Κατὰ κερὶον γερὸντας μεθόδιος ἱερομόναχος*” [= *Κατὰ Κύριον γέροντας Μεθόδιος ἱερομόναχος*, i.e., his monastic name] (According to the Lord elder Methodios hieromonk.). On fol. 80v the same hand wrote a short undated note: “*Τοῦτο πάπ(α) Μεθόδιου*” (This [book belongs to] *papas* [priest] Methodios.). And finally, on fol. 80v there is a cross with a monogram, which neither I nor colleagues have been able to decipher (fig. 4).



Figure 4.

New York, Metropolitan Museum of Art, MS acc. no. 2001.730, fol. 80v, detail
(With permission of The Metropolitan Museum of Art)

BINDING

The manuscript was bound in 1672 in the Monastery of Prophet Elijah, probably at Karlovassi in Samos, by the abbot of the monastery hieromonk Joasaph (as follows from the note on fol. 4r, see above). The binding is Greek. The cover is worn dark red/purple velvet over thick wooden boards. Paper pastedowns are glued to the inner sides of the front and back covers. The manuscript is sewn at four stations. There are two metal pegs on the fore edge of the front cover and two double holes for leather straps (which are now missing) on the back cover; black and green cords are still

preserved within the back cover. Crossed stitches hold the velvet in place within both covers. Head and tail bands are made with multicolored thread. The paper pastedowns show bookworm damage. A piece of velvet is missing at the bottom of the spine.

ORIGIN AND PROVENANCE

Art historians unanimously attribute this manuscript to the second half of the twelfth century, and paleographic features support this date. I concur with Prof. Lowden that it is not possible to establish a specific place of production for this Psalter. Although many manuscripts of the Chicago-Karahissar group originated in Cyprus or Palestine, some others were almost certainly produced in Constantinople or other regions of the Byzantine Empire.³⁵ Because the early history of our Psalter is connected with Constantinople, it is possible that the Psalter was produced in Constantinople, but there is no direct evidence to confirm this conjecture. Some time in the last third of the fourteenth century or the very beginning of the fifteenth the Psalter might have been in the Hodegon Monastery in Constantinople, where a bifolium (fols. 81–82) was inserted into the manuscript. The bifolium contains fragments of two liturgical hymns (fol. 81r) written by Joasaph II, the famous scribe and hegoumenos of the monastery.

The subsequent history of the Psalter is rather well documented in numerous later notes reproduced and translated above. A short note on fol. 80r was probably written in the sixteenth century, possibly by a woman who had read or owned the manuscript. The note on fol. 83r about the martyrdom of one Nikolaos Pazartzis was probably written by an actual witness of the event

35. On localization of the Chicago-Karahissar group of manuscripts, see Canart, "Les Écritures livresques"; Boris L. Fonkič, "Scriptoria bizantini: Risultati e prospettive della ricerca," *Rivista di studi bizantini e neoellenici* 17–19 (1980–82): 73–118 and pls. 1–27 at 108–12, and "K voprosu o kodikologicheskomo izuchenii rukopisei Chicago-Karahissarskoi gruppy," in *Drevnerusskoe iskusstvo: Rukopisnaya kniga* (Moscow, 1983), 300–302; Ernst Gamillscheg, "Fragen zur Lokalisierung der Handschriften der Gruppe 2400," *Jahrbuch der österreichischen Byzantinistik* 37 (1987): 313–21; Annemarie Weyl Carr, "A Group of Provincial Manuscripts from the Twelfth Century," *Dumbarton Oaks Papers* 36 (1982): 39–81, and *Byzantine Illumination, 1150–1250: The Study of a Provincial Tradition* (Chicago, 1987), 160 n. 37, 289–90, and fiche 12D1–12D7.

and indicates that in 1554 the Psalter was most likely in Constantinople. The further history of the manuscript was connected with the islands of Chios and Samos. In 1639 the manuscript was presented to Anthimos, the metropolitan of Ephesus, on the island of Chios (note on fol. 82v).³⁶ Anthimos was also a bishop of Samos (1632–49), where he apparently brought the manuscript. According to the note on fol. 4r, in 1672 a *protopapas* John (*sakellarios* of Samos) donated the Psalter to the monastery of Prophet Elijah (probably at Karlovassi in Samos). The same note implies that the Psalter was bound together with another book, *Praxapostolos*, and that the abbot of the monastery himself, Joasaph, rebound the two manuscripts as two separate books. Annemarie Weyl Carr suggested that the *Praxapostolos* in question is Cambridge, University Library, MS Add. 6678.³⁷ Although the possibility of the two manuscripts being originally produced as one volume remains a matter of debate,³⁸ there is no doubt that they were copied by the same hand, have many similar and several identical codicological features, and probably were decorated by the same artist. Thus, Carr's hypothesis that the two manuscripts were at some point (if not originally) bound together is plausible. In 1812 the manuscript belonged to a priest (*papas*) and hieromonk Methodios, who left two notes of his ownership, on fols. 41r and 80v.

In the twentieth century the Psalter was in an anonymous private collection in Switzerland (bought from Librairie Cottet at the November 10, 1967, auction held in Geneva, lot 11). The manuscript was offered as "the Property of a Continental Collector" by Sotheby & Co., at the July 8, 1970, auction, lot 92 and was "bought in." The Psalter was purchased by the Metropolitan Museum of

36. On the metropolitan of Ephesus Anthimos, see *Megale Hellenike Enkyklopaideia*, 2nd ed., 24 vols. (Athens, 1956–65), 4:722.

37. Carr, *Byzantine Illumination*, 289 no. 108, and 217 no. 37. On Cambridge MS Add. 6678, see David Buckton, ed., *Byzantium: Treasures of Byzantine Art and Culture* (London, 1994), 182–83.

38. Buckton, 183, and Lowden (unpublished description) made a counterargument that the Psalter and *Praxapostolos* have quire numbering starting at 1 and thus were intended to be separate books. Also, Lowden questioned the possibility of the original combination *Praxapostolos*/Psalter, noting that the usual combination was New Testament/Psalter.

Art in 2001 through a dealer with the money provided by The Jaharis Family Foundation, Inc., Gift.

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Descriptions: Sotheby & Co., *Catalogue of Important Western Manuscripts and Miniatures ... Wednesday, 8th July, 1970* (London, 1970), lot 92; Anthony Cutler, *The Aristocratic Psalters in Byzantium*, Bibliothèque des cahiers archéologiques, 13 (Paris, 1984), 86–87 and figs. 300–306, no. 48; Annemarie Weyl Carr, *Byzantine Illumination, 1150–1250: The Study of a Provincial Tradition* (Chicago, 1987), 160 n. 37, 289–90, and fiche 12D1–12D7; Helen C. Evans, “Psalter,” in *Byzantium: Faith and Power (1261–1557)*, ed. Helen C. Evans (New York, 2004), 413, cat. no. 255. *Citations:* Anthony Cutler, “The Aristocratic Psalter: The State of Research,” in *Actes du XVe Congrès international d’études byzantines, Athènes, septembre 1976*, 4 vols. (Athens, 1979–94), 3:248 and pl. LIV, 5; Anthony Cutler and Annemarie Weyl Carr, “The Psalter Benaki 34.3: An Unpublished Illuminated Manuscript from the Family 2400,” *Revue des études byzantines* 34 (1976): 281–323 at 287; Paul Canart, “Les Écritures livresques chypriotes du milieu du XIe siècle au milieu du XIIIe et le style palestinien-chypriote ‘epsilon,’” *Scrittura e civiltà* 5 (1981): 17–76 at 57 and 72; Annemarie Weyl Carr, “A Group of Provincial Manuscripts from the Twelfth Century,” *Dumbarton Oaks Papers* 36 (1982): 39–81 at 40 n. 16; John Lowden, “Observations on Illustrated Byzantine Psalters,” *Art Bulletin* 70 (1988): 242–60 at 259, no. 80; *Byzantium: Treasures of Byzantine Art and Culture*, ed. David Buckton (London, 1994), 183.

MS acc. no. 1991.232.15

Praxapostolos, fragment (Aland 1885)

Constantinople (?), dated 1101

CONTENTS

1. fol. 1r: *List of chapter titles for St. Paul's Epistle to the Hebrews*, fragment (chapters 15–22 only). No title. Inc.: IE' Περὶ τοῦ καλῆν ἀρχῆν ... ; Expl.: ... KB' Εὐχὴ πρὸς τὸν Θ(εὸ)ν περὶ τῆς

εἰς ἀρετὴν ἀγωγῆς καὶ οἰκονομίας. Τέ(λος) τῶν κεφα(λῶν) τῆς
πρὸς Ἑβραίους ἐπιστολῆς Παύλου τοῦ ἀγίου ἀποστόλου).

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2. fol. 1v: *St. Paul's Epistle to the Hebrews*, fragment. Title on top margin: Θεολογία Χ(ριστο)ῦ ἐν δόξῃ Π(ατ)ρ(ὸ)ς καὶ ἐξουσία τῶν πάντων μετὰ τ(ῆς) καθάρσεως τῶν ἐπὶ γῆς ἀφ' ἧς ἀνέβη εἰς τὴν ἐπου(ρά)νιον δόξ(αν). Title inside the headpiece: Πρὸς Ἑβραίους Ἐπιστο(λὴ) Παύλου(ου); Inc.: Πολυμερῶς καὶ πολυτρόπως πάλαι ... ; Expl. mut.: ... ἐπ' ἐσχάτου τῶν ἡμερῶν τούτων//.

NTG, Heb. 1:1, lines 1–2.

3. fol. 1v, on margins: *Catena on St. Paul's Epistle to the Hebrews*, fragment. No title. Inc.: Ἦδε ἡ πρὸς Ἑβραίους ἐπιστολὴ Δοκεῖ μὲν οὐκ εἶναι Παύλου ... ; Expl. mut.: ... ἵνα τάχιον ὑμῖν ἀποκατασταθῶ.³⁹

Not published.

PHYSICAL DESCRIPTION

Parchment, fol. 1, 203 x 160 mm.; margins are cropped; (one col.; total written surface with *catena* 197 x 130 mm., written surface for the main text 85/95 x 40 mm.). Written in 5 lines of the main text and 37 lines for the *catena*; interlinear space 7 mm. It is not possible to establish ruling pattern or ruling system. Ruling system apparently is not 1 because there is a secondary impression

39. The author of this *catena* cannot be identified in the *Thesaurus linguae graecae*. The text of this *catena* is not found in *Patrologiae cursus completus, series graeca*, in John A. Cramer, ed., *Catena graecorum patrum in Novum Testamentum*, 8 vols. (Oxford, 1844, repr. 1967), or in Karl Staab, *Pauluscommentare aus der griechischen Kirche* (Münster, 1933). The attribution of the MMA fragment's *catena* to the bishop of Trikke Oikoumenios, proposed by Dimitrios G. Katsarelias, once a Kevorkian fellow at the Metropolitan Museum of Art (see Helen C. Evans, "Leaf from the Epistle to the Hebrews," in *Mirror of the Medieval World*, ed. William D. Wixom [New York, 1999], 90) is erroneous: the text of the commentaries on St. Paul's Epistle to the Hebrews, attributed in the *Patrologiae ... graeca* to the bishop of Trikke Oikoumenios, is different from the *catena* in the MMA fragment. Moreover, the bishop's identification with the sixth-century biblical exegete Oikoumenios is now rejected; see *ODB*, 3:1518.

of ruled lines on the flesh side. Parchment is white on flesh side, ivory on hair side, medium thin, of good quality.

SCRIPT

One scribe, John Koulix (see note for origin and provenance below). Script of the main text is large late *Perlschrift*;⁴⁰ script of *catena* is small and more fluent cursive minuscule. In both scripts letters theta and phi are enlarged. The chapter titles on fol. 1r are written in distinguishing Alexandrian semi-majuscules. Ink is medium brown. Titles and chapter numbers in margins are in gold on magenta ink in Alexandrian semi-majuscules. Pen is medium.

DECORATION⁴¹

There is a rectangular headpiece on fol. 1v (100 x 40 mm.) with the title written in the inside field (53 x 8 mm.). Small drop-shaped finials decorate the corners. The headpiece displays geometric and floral motifs on a gold background, in red, pink, blue, green, and lavender colors with some white dots. The first initial pi is decorated with knots, and on the top bar there is a semicircle with an exquisitely executed bust of the Apostle Paul on gold background. He is pictured wearing a blue tunic and holding a Gospel book with red cover.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

None.

BINDING

Not bound.

40. Nigel Wilson noticed some cursive elements in Koulix's script: "Scholarly Hands of the Middle Byzantine Period," in *La Paléographie grecque et byzantine: Colloque international sur la paléographie grecque et byzantine* (Paris, 1977), 221–39 at 229.

41. Digital image of fol. 1v is found at http://www.metmuseum.org/toah/ho/07/eusb/hod_1991.232.15.htm.

ORIGIN AND PROVENANCE

The fragment originated from the well-known codex Paris, Bibliothèque nationale de France, ms. suppl. gr. 1262, copied and signed by John Koulix in 1101.⁴² The scribe was probably a monk, who described himself as “sinner” (“ἁμαρτωλός”) and “stranger” (“ξένος”), i.e., “stranger to this world,” as monks often referred to themselves. Several factors suggest that this manuscript was probably produced in Constantinople. First, the general quality of the execution is quite high, and the script and decoration are comparable to many manuscripts produced in Constantinople during the last quarter of the eleventh to the beginning of the twelfth century, such as Cambridge, Mass., Harvard University, Houghton Library, MS gr. 3, a Psalter copied in 1105.⁴³ Second, in 1103 John Koulix copied another manuscript, London, Lambeth Palace, MS 1214, an Octateuch commissioned by Leo Nikerites, a *protonobelissimos* (high-ranking nobleman) and *oikeios* (court dignitary) of Alexios I Komnenos (emperor 1081–1118).⁴⁴ Nikerites commissioned the Octateuch almost certainly in Constantinople before he became a *doux* (military commander) of Cyprus.⁴⁵ Third, the early history of the Paris codex and MMA fragment was connected with Constantinople: according to a thirteenth-century note written in verse, the book belonged to John Synadenos, who was *megas stratopedarches* (a high-ranking military commander) for Emperor Michael VIII Palaeologos (1259–82). Together with his wife, Theodora Palaiologina Synadene, who was a niece of Michael VIII, John Synadenos founded the Bebaias Elpidos Nunnery in Constantinople in the late thirteenth century.⁴⁶

42. The identification was made by Katsarelis and by Robert S. Nelson, Professor of the University of Chicago at the time (Evans, “Leaf from the Epistle to the Hebrews,” 90).

43. The close link between the two codices was discussed by Lawrence Nees in “An Illuminated Byzantine Psalter at Harvard University,” *Dumbarton Oaks Papers* 29 (1975): 207–24 and pls. 1–9 at 216f.

44. On the Lambeth Palace MS 1214, see RGK, 1:166, and *The Greek Manuscript Collection of Lambeth Palace Library: An Exhibition held on the Occasion of the 21st International Byzantine Congress, London, 22–23 August 2006* (London, 2006), 48f. and pls. 7–8.

45. ODB, 3:1479; Carr, “A Group of Provincial Manuscripts,” 64f.

46. Christian Hannick and Gudrun Schmalzbauer, “Die Synadenoi,” *Jahrbuch der österreichischen Byzantinistik* 25 (1976): 125–61 at 134f.; ODB, 1:275 and 3:1990; John

In the nineteenth century the parent manuscript was in the Meteora Metamorphosis monastery in Thessaly, Greece. In 1859, during his pilgrimage to the Meteora monasteries, Russian archimandrite Porphyrii Uspenskii took three small cut-outs from the manuscript with images of the Apostles Jacob, Paul, and Judah. These fragments are now in the National Library of Russia in St. Petersburg (Cod. gr. 321).⁴⁷ It is not known when the MMA one-folio fragment was taken from the manuscript. The fragment's subsequent owners were Victor Martin Le Roy of Neuilly-sur-Seine and Jean-Joseph Marquet de Vasselot and Alain Moatti, both of Paris. The fragment was purchased for the Cloisters Collection in 1991 with Rogers and Harris Brisbane Dick Funds and the Joseph Pulitzer Bequest.⁴⁸

BIBLIOGRAPHY

Helen C. Evans, "Leaf from the Epistle to the Hebrews" in *Mirror of the Medieval World*, ed. William D. Wixom (New York, 1999), 90. On the parent codex, Paris, Bibliothèque nationale de France, ms. suppl. gr. 1262, see Charles Astruc and Marie-Louise Concasty, *Catalogue des manuscrits grecs*, Part 3, *Le Supplément grec*, Vol. 3, Nos. 901–1371 (Paris, 1960), 500–501; Nigel G. Wilson, "Scholarly Hands of the Middle Byzantine Period," in *La Paléographie grecque et byzantine: Colloque international sur la paléographie grecque et byzantine* (Paris, 1977), 221–39 at 229; and Ioannis Spatharakis, *Corpus of Dated Illuminated Greek Manuscripts to the Year 1453*, 2 vols., *Byzantina Neerlandica*, 8 (Leiden, 1981), 1:37–38 and 2:pl. 220–23, no. 116. On fragments in the National Library of Russia, St. Petersburg, see n. 47.

Thomas and Angela Constantinides Hero, eds., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 5 vols., *Dumbarton Oaks Studies*, 35 (Washington, D.C., 2000), 4:1512.

47. Evgeniya E. Granstrem, "Katalog grecheskikh rukopisei leningradskikh khramilishch. Vypusk 4. Rukopisi XII veka," *Vizantiiskii Vremennik* 23 (1963): 166–204 at 169, no. 310; Kurt Treu, *Die griechischen Handschriften des Neuen Testaments in der UdSSR* (Berlin, 1966), 145–48; Spatharakis, *Corpus*, 1:38, no. 117.

48. The provenance information is taken from Evans, "Leaf from the Epistle."

MS acc. no. 2001.633

95

Portrait of the Evangelist Luke, fragment

s.xiv^{1/3}

CONTENTS

Fol. 1r: blank.

Fol. 1v: a full-page portrait of the Evangelist Luke, seated

PHYSICAL DESCRIPTION

Parchment, fol. 1, 147 x 103 mm.; margins are cropped. The folio is not ruled.

SCRIPT

The only text is a short inscription in large majuscules, in red ink, in the upper left corner of the miniature: “Ο ἄγ(ι)ος Λουκᾶς” (Saint Luke).

DECORATION⁴⁹

The evangelist Luke is depicted seated, with gold background and plain ochre and red narrow frame. Annemarie Weyl Carr identified the miniature as a product of Palaeologan illumination and attributed the fragment to the first third of the fourteenth century.⁵⁰

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

None.

49. For a digital image and detailed description of the miniature, see http://www.metmuseum.org/toah/hd/book/hob_2001.633.htm.

50. Annemarie Weyl Carr in *Les Enluminures, Ces choses: L'Objet passé-présent = Things: The Object Past and Present*, Catalogue 7 (Paris, 1998), 36.

BINDING

Not bound.

96

ORIGIN AND PROVENANCE

The parent Gospel manuscript is not identified. According to Annemarie Weyl Carr, the miniature was executed in the first third of the fourteenth century in a monastic milieu, possibly Mount Athos.⁵¹

The fragment was purchased by the Metropolitan Museum of Art in 2001 with the Jaharis Family Foundation, Inc., Gift through Les Enluminures, Ltd., from a private collection.

BIBLIOGRAPHY

Annemarie Weyl Carr in Les Enluminures, *Ces choses: L'Objet passé-présent = Things: The Object Past and Present*, Catalogue 7 (Paris, 1998), 36.

**NEW YORK UNIVERSITY
FALES LIBRARY AND SPECIAL
COLLECTIONS**

*Disbound Medieval MSS Fragments*⁵²

Box 1, no. 114

Menaion (?), fragment
s.xiii^{ex}

51. Ibid.

52. There are about 200 disbound parchment and paper small manuscript fragments, mostly Latin. The fragments are placed in numbered files and kept in two

CONTENTS

Fols. 1r–v: *Menaion* (?), fragment. Inc. mut. (fol. 1r): //Μὴν
Ἀυγούστος (sic) καθ' Τοῦ τιμίου ἐνδόξου προφήτου Προδρόμου 97
καὶ Βάπτιστου (sic) Ἰωάννου. Στιχ(η)ρ(όν) ΔΑ' Ἦχ(ος)
πλ(άγιος) Β'. Γενεθλήον (sic) τελουμένων ... ; Expl. mut. (fol.
1v): ... ἐπὶ πίνακος//.

PHYSICAL DESCRIPTION

Oriental paper, fol. 1, 195 x 130 mm. (one col.; written surface 165 x 87 mm.). Written in 23 lines, interlinear space 6 mm. Not ruled. Paper is brownish-gray, slightly fuzzy. No watermarks; chain-lines and laid-lines are indiscernible. There is a water stain on the top right corner. Left edge, which was the internal side of the leaf, is frayed.

SCRIPT

One scribe, anonymous. Script is small, vertical, and rather static monastic *Gebrauchsschrift* of the time. Ink is light grayish-brown. Pen is medium thick. Initials are in margins, in bright red ink, not ornamented.

DECORATION

None.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

On the bottom margin of fol. 1r there is insignificant scribbling by a later reader.

BINDING

Not bound.

boxes. According to De Ricci, 2:1346, this collection of fragments was given to New York University by Homer L. Bartlett in 1884. Nothing is known about the history of this collection. The collection contains only five small Greek fragments, which are described in this catalogue.

ORIGIN AND PROVENANCE

The use of oriental paper and paleographic features point to the end of the thirteenth century as a likely date for this fragment. Mediocre calligraphy and mistakes in accents suggest provincial monastic origin. It is not possible to establish a region where it was produced. The fragment was given to New York University by Homer L. Bartlett in 1884.

BIBLIOGRAPHY

De Ricci, 2:1346; Olivier, 589.

Box 1, no. 115

Menaion (?), fragment
s.xiii (?)

CONTENTS

Fols. 1r–v: *Menaion* (?), fragment. Inc. mut. (fol. 1r): //σωθῆναι
τοὺς ὑμνοῦντ(ας) ὑμ(ᾶς). Ἡ ἀνακομιδὴ τοῦ τιμίου λειψάνου
τοῦ ἁγίου πρωτομάρτυρ(ος) καὶ ἀρχidiaκόνου Στεφάνου ... ;
Expl. mut. (fol. 1v): ... καὶ ζωποιοῦ στ(αυ)ροῦ//.

PHYSICAL DESCRIPTION

Parchment, fol. 1, 120 x 115 mm. at largest points (one col.; 70 mm. wide). Only thirteen lines of the text remain, interlinear space 7 mm. Not ruled. Parchment is brownish, very thin goat skin. Copious black hair follicles are visible on hair side.

SCRIPT

One scribe, anonymous. Script is small, vertical, and rather static monastic *Gebrauchsschrift*, most likely of the thirteenth century. Ink is medium-brown. Pen is thin. Initials are in margins and inside the text, in bright red ink, not ornamented.

DECORATION

There is a narrow rectangular division bar on fol. 1v, in the ink of the text and bright red ink, not ornamented.

COLOPHON

None.

99

MARGINALIA / GLOSSING / NOTES

None.

BINDING

Not bound.

ORIGIN AND PROVENANCE

The fragment was probably written in the thirteenth century. It is not possible to establish a region where it was produced. The fragment was given to New York University by Homer L. Bartlett in 1884.

BIBLIOGRAPHY

De Ricci, 2:1346; Olivier, 589.

Box 1, no. 116

Unidentified text, fragment
s.xi (?)

CONTENTS

Fols. 1r-v: Unidentified text, fragment. Inc. mut. (fol. 1r): // Ἰκέτευε τὴν μνήμην σου τὴν φωτοφόρον ... ; Expl. mut. (fol. 1v): ... θεοφόροι//.⁵³

PHYSICAL DESCRIPTION

Parchment, fol. 1, 237 x 163 mm. at largest points (one col.; written surface 192 x 127 mm.). Written in 33 lines; interlinear space 5–5.5 mm. Ruled on hair side; it is not possible to identify the ruling pattern. Parchment is brownish, in poor condition, torn and

53. The beginning and the end of the text are damaged by glue; the *incipit* and *explicit* give the first and the last legible words.

with numerous holes. The leaf was apparently used as a paste-down, and a dark brown glue border has damaged the text on three sides.

SCRIPT

One scribe, anonymous. Script is small-sized *Perlschrift*, with slight inclination to the right. Many breathings are angular. Ink is dark-brown. The damaged text on verso was re-inked with black ink. Initials are in margins, in magenta ink, not ornamented.

DECORATION

None.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

A short note in Arabic on recto, across the Greek text.

BINDING

Not bound.

ORIGIN AND PROVENANCE

The fragment was probably written in the eleventh century, as the *Perlschrift* writing style and angular breathings imply. It is not possible to establish a region where the manuscript was produced.

A note in Arabic suggests that it was at some point in the Middle East. The fragment was given to New York University by Homer L. Bartlett in 1884.

BIBLIOGRAPHY

De Ricci, 2:1346; Olivier, 589.

Box 1, no. 117

101

Unidentified text, fragment

s.x^{ex}–s.xiⁱⁿ

CONTENTS

Fols. 1r–v: Unidentified text, fragment. Inc. mut. (fol. 1r):

<δρασσόμενο>//ς τοὺς σοφοὺς ἐν τῇ πα<νουργία> ... ; Expl.
mut. (fol. 1v): ... ἄξιου τυχεῖν//.⁵⁴

PHYSICAL DESCRIPTION

Parchment, fol. 1, 320 x 193 mm. at largest points (two cols.; written surface 272 x 155/165 [63/65 + 20 + 73/75] mm.; the first column is cropped). Written in 37 lines; interlinear space 8 mm. Ruled on hair side; it is not possible to identify the ruling pattern. Parchment is in poor condition, soiled and darkened from exposure. Hair side (verso) is damaged by glue. The leaf was folded in half and apparently used as a cover for a smaller book. Majuscule letters IH (perhaps a shelf number 18) are in the middle of fol. 1r, written vertically, as if they were on the spine of the smaller book.

SCRIPT

One scribe, anonymous. Script is small-sized early *Perlschrift*, with slight inclination to the right. Some breathings are angular. Ink is light to medium brown. Initials are on margins, in bright red ink, not ornamented.

DECORATION

None.

54. The first line on fol. 1r is apparently a citation from St. Paul's Epistle to Corinthians I, 3:19, but the rest of the text cannot be identified in the *Thesaurus linguae graecae*. The text along the left edge of the first column on the recto was cropped; and on the verso only separate words are legible because of the glue damage; the *explicit* presents last legible words.

COLOPHON

None.

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MARGINALIA / GLOSSING / NOTES

None.

BINDING

Not bound.

ORIGIN AND PROVENANCE

The fragment was probably written in the end of the tenth to the beginning of the eleventh century, as the early *Perlschrift* writing style and angular breathings imply. It is not possible to establish a region where the manuscript was produced. The fragment was given to New York University by Homer L. Bartlett in 1884.

BIBLIOGRAPHY

De Ricci, 2:1346; Olivier, 589.

Box 2, no. 3

Ephrem the Syrian, *Sermo de Virginitate*, fragments
s.xi

CONTENTS

Fols. 1r–v: Ephrem the Syrian, *Sermo de Virginitate*, fragments. 1)
Inc. mut. (fol. 1r): //ὁσίων ὁ οἶνος ...; Expl. mut. (fol. 1r): <Φ>//
οβήθητι οὖν//; 2) Inc. mut. (fol. 1v): <κοινωνί>//ας σώματος ...
; Expl. mut. (fol. 1v): ... αὐτῆς ἅμαρ//<τίας>.

K.G. Phrantzoles, ed., *Ὅσιον Ἐφραίμ τοῦ Σύρου ἔργα*, 5 vols.
(Thessalonica, 1994), 5:187–97 at 192, ln.14 – 193, ln. 1, and 193,
ln. 4–5.

PHYSICAL DESCRIPTION

Parchment, fol. 1 (mutilated; a small part of the original folio), 46
x 55 mm. at largest points; five incomplete lines of text with an in-

terlinear space of 10 mm. Ruled on hair side. It is not possible to identify the ruling pattern, but it is worth noting an unusual feature of the pattern: there are four closely spaced horizontal lines for each line of text; the letter's body is in between the two middle lines and the upper and lower strokes are limited by the upper and lower lines. Parchment is thin, ivory white on flesh side, yellowish on hair side; flesh side is damaged by glue.

SCRIPT

One scribe, anonymous. Script is medium-sized, vertical *Perlschrift*. Breathings are angular. Ink is medium brown.

DECORATION

None.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

None.

BINDING

Not bound.

ORIGIN AND PROVENANCE

The fragment was probably written in the eleventh century, but its small size does not allow more precise dating. It is not possible to establish a region where the manuscript was produced. The fragment was given to New York University by Homer L. Bartlett in 1884.

BIBLIOGRAPHY

De Ricci, 2:1346; Olivier, 589.

[S.n.]

Menaion, beginning missing

s. xv^{2/4}

CONTENTS

Fols. 1r–414v: *Menaion*. No title; beginning is missing; last two lines at the end of the manuscript are not legible. Inc. mut. (fol. 1r): //ὁ (sic) τοῦ ἡλίου πρόδρομος ...; Expl. mut. (fol. 414v): ... πολλῶν σοῦ θαυμάτων//.

Lacuna between fol. 30v and fol. 31r: Expl. mut. (fol. 30v): ... βουλευτήριον τοῦ Ἡρώδου//; Inc. mut. (fol. 31r): //νηπιῶν πρὶν

Menaia tou holou eniautou, 6 vols. (Rome, 1888–1901).

PHYSICAL DESCRIPTION

Paper, fols. 414 (not foliated), there are no fly-leaves or paste-downs, 220/221 x 132/138 mm. (one col.; written surface 142 x 85/87 mm.; last scribe, 148 x 85 mm.). Written in 19 lines (last scribe, 20 lines), interlinear space 7–8 mm. Ruled Leroy D 32D1 and D 33D1d, systems Leroy 1 and 5, in thin dry point. Fifty-five quires, mostly quaternions; collation: first quire is missing entirely; 2⁸ (-1, 2, 3, 4, 5, with loss of text) 3–5⁸ 6⁸ (-3, with loss of text) 7–8⁸ 9⁸ (-5, 6, 7, 8, no loss of text) 10–49⁸ 50⁶ (a ternion) 51–53⁸ 54⁶ (a ternion) 55⁴ (a binion). Quires signed by the scribes in small letters, in the middle of the bottom margin or in the lower left corner of the first recto and of the last verso of each quire. Scribe I added endings ~ον to the signatures as in ordinal numbers, which was common in the fifteenth century, and the seventh quire has an unusual signature “ζ~ον ἐστὶ.” Most folios are marked with a crosslet on the top margin. Occidental (Italian) paper, grayish and yellowish, is medium thick. Leaves at the beginning and the end of the manuscript are brittle and frayed around the edges. Many leaves are soiled at the bottom right corner where readers touched them while turning the pages. There are some worm holes. There are three batches of paper in the manuscript. Paper I (fols. 1–11) has a

watermark “scissors,” a close variant of Briquet “ciseaux” 3682 (Siena, 1426–27; var. sim. Genoa, 1432 and Lucca, 1434); horizontal chain lines are 31 mm. apart, laid lines are 20 on 24mm. Paper II (fols. 12–42) has a watermark “crown,” not identified; chain lines are 28–31 mm. apart, laid lines 20 on 22 mm. Paper III (fols. 43–414) is thinner, smoother, and more yellowish. It has a watermark “scissors,” similar to Briquet “ciseaux” 3660 (Prato, 1427; var. sim. Nuremberg, 1430; Naples, 1435); chain lines are 31 mm. apart; laid lines 20 on 24 mm.

SCRIPT

Seven scribes, all anonymous: scribe I, fols. 1–78r (fig. 5); scribe II, fols. 78r–212r, fols. 258r–292v, and fols. 293v–306v; scribe III, fols. 213v–232v; scribe IV, fols. 232v–246r; scribe V, fols. 247v–257v; scribe VI, fols. 292v–293r; scribe VII, fols. 306v–414v. Scribes worked consecutively, and often a scribe started in the middle of a page or on a verso. The handwriting of all seven scribes is similar and influenced by the Hodegon writing style. This influence is expressed in the forms of the individual letters and ligatures as well as in the general manneristic appearance.⁵⁵ Ink is medium to dark brown. Pen is medium thick. Subtitles are in minuscule, in light magenta ink. Initials are in margins, in light brick-red ink. Some initials are large and pen-ornamented.

DECORATION

A small interlace endpiece in brick-red ink on fol. 8r. Some initials are pen-ornamented in brick-red ink.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

None.

55. On the Hodegon Monastery, scriptorium, and writing style, see descriptions of the ABS fragment above and of UTS MS 69 below. See n. 9 for bibliographical references.

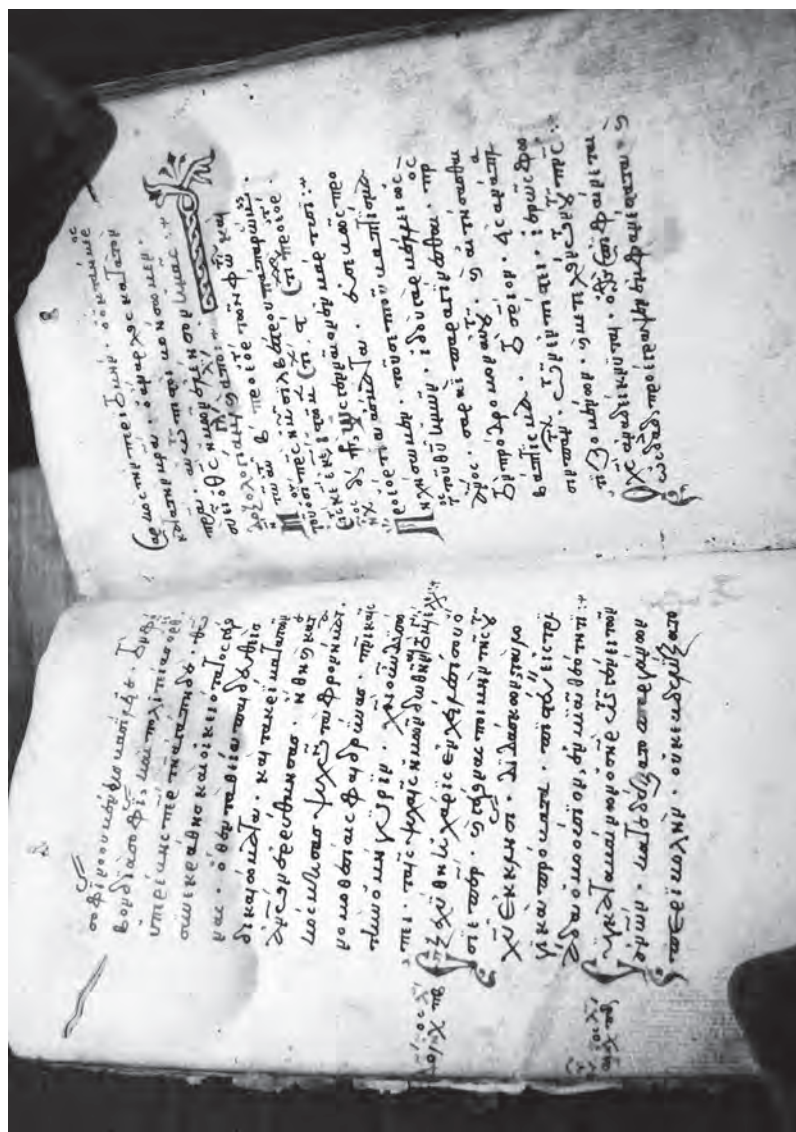


Figure 5.

Scribe I.

New York, New York University, MS [s.n.], fols. 2v–3r

(With permission of The Fales Library & Special Collections, New York University)

BINDING

Probably original. Very dark brown blind-stamped leather over thick wooden boards. Large part of the upper right corner of the front cover and the edges of the back cover are mutilated by bookworms. Sewn at six stations. A library shelf mark #1614 is on the front cover, on a glued small piece of paper, and on the last verso of the manuscript in pencil.

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ORIGIN AND PROVENANCE

Watermarks and paleographic elements indicate that the manuscript was produced in the second quarter of the fifteenth century, probably in a monastic milieu. Although scripts display some influence of the Hodegon writing style, this feature alone is not enough to attribute the manuscript to the Hodegon scriptorium. Moreover, the low quality of the manuscript's execution suggests a provincial monastic origin of this codex. By the fifteenth century the Hodegon writing style began to spread to the provinces of the Byzantine Empire, such as Crete and Cyprus. But the NYU *Menaion* does not provide evidence for its localization.

The subsequent history and provenance of the manuscript is not known. It is not possible to identify the library where the manuscript received a shelf number 1614. At some point the manuscript was in France. There is a marginal note in pencil on fol. 3r: "Livre d'hymnes. XVe siècle." According to NYU librarians, the codex was "discovered" during the clearing out of an old storage space in the Special Collections department.

BIBLIOGRAPHY

None.

UNION THEOLOGICAL SEMINARY
BURKE LIBRARY

MS 41

Menaion, fragments

s.xiii^{ex}–s.xivⁱⁿ

CONTENTS

Fols. 1r–26v: *Menaion*, fragments. No title. Inc. mut. (fol. 1r): // ...
(?, mold damage) ἀπόστολε, καὶ τὰ ἔθνη ἅπαντα ... ; Expl. mut.
(fol. 26v): ... μάρτυς Χ(ριστο)ῦ τοῦ Θ(εο)ῦ.

Lacunae: between fol. 1v and fol. 2r: Expl. mut. (fol. 1v): ...
τύπον τῆς ἀγί(α)ς λόγχ(ης)//; Inc. mut. (fol. 2r): //ἐλαβεν εἰς
τὰ ἴδια ὁ Θεόλογος ... ; between fols. 2v and 3r: Expl. mut. (fol.
2v): ... εὐφροσύνη δὲ σὲ ὑπεδέξατο//; Inc. mut. (fol. 3r): //ὁ
Βαπτιστὴς καὶ Πρόδρομος ... ; between fols. 4v and 5r: Expl.
mut. (fol. 4v): ... οὓς καλοῦσιν οἱ Αἰγύπτιοι μὲν νεφῶθ' Ἑλληνες
δὲ//; Inc. mut. (fol. 5r): // κατὰ τοῦ κρυφοῦ πόρου ... ; between
fols. 6v and 7r: Expl. mut. (fol. 6v): ... ἀληθέστατα Ἰ(ησο)ῦ
τὴν δέ//; Inc. mut. (fol. 7r): //σάρκα Ὀνούφριε μάκαρ ... ; be-
tween fols. 7v and 8r: Expl. mut. (fol. 7v): ... θεοῖς ἀψύχοις//;
Inc. mut. (fol. 8r): //θους ἐκ Παρθ(έ)νου ... ; between fols. 8v
and 9r: Expl. mut. (fol. 8v): ... ἀφίεται ὀλίγον (sic)//; Inc. mut.
(fol. 9r): //μῆ<νι> τῷ αὐτ(ῷ) κ'. Τοῦ ἀγίου προφήτου Ἡλίου ...
; between fols. 9v and 10r: Expl. mut. (fol. 9v): ... θαυμάτων
τὴν πυρὶ//; Inc. mut. (fol. 10r): //πυρσευομένη φῶς ... ; be-
tween fols. 12v and 13r: Expl. mut. (fol. 12v): ... φυλαχθεῖσα
δὲ ἀβλαβής//; Inc. mut. (fol. 13r): //μακαρία ἡ κοιλία ... ; be-
tween fols. 13v and 14r: Expl. mut. (fol. 13v): ... τὴν Σαλώμην
καὶ τὴν Ἐλισάβετ//; Inc. mut. (fol. 14r): //καὶ τὴν ἁγίαν
Μαρίαν ... ; between fols. 16v and 17r: Expl. mut. (fol. 16v): ...
ἐπάρατον παρακοήν//; Inc. mut. (fol. 17r): //τῶ(ν) αὐτῶ(ν) Ἀ.
τῶν ἁγίων ἀπ(ο)στόλων ... ; between fols. 19v and 20r: Expl.

mut. (fol. 19v): ... οὗτος σωθήσεται//; Inc. mut. (fol. 20r): // ατὰ χρέως δέσποινα ... ; between fols. 20v and 21r: Expl. mut. (fol. 20v): ... ἄχραντε Παρθένε//; Inc. mut. (fol. 21r): //κοπήν καὶ τῶν βασάνων ... ; between fols. 21v and 22r: Expl. mut. (fol. 21v): ... τῷ στ(αυ)ρῷ δυναμούμενος//; Inc. mut. (fol. 22r): // ἐξαιρούμενος πάντας ... ; between fols. 22v and 23r: Expl. mut. (fol. 22v): ... καὶ σωτηρίας τῶν//; Inc. mut. (fol. 23r): //Μάρτυς ἀληθῶς πανεύφημε ... ; between fols. 23v and 24r: Expl. mut. (fol. 23v): ... οἱ ποταμοὶ τῶν παρθενικῶν αἱμάτων//; Inc. mut. (fol. 24r): //τῷ σῷ ἀντιταξάμενον ... ; between fols. 24v and 25r: Expl. mut. (fol. 24v): ... ἄμωμον. Καὶ καθαρ(όν)//; Inc. mut. (fol. 25r): //Ἡ πρώην ἄγwnος χάρα ... ; between fols. 25v and 26r: Expl. mut. (fol. 25v): ... χαρμονικῶς τὰ μνημόσυνα ... ; Inc. mut. (fol. 26r): //γενομένην τοῦ κτίσαντος

Menaia tou holou eniautou, 6 vols. (Rome, 1888–1901).

PHYSICAL DESCRIPTION

Parchment, fols. 26, 240 x 165/173 mm. (one col.; written surface 175/180 x 105/108 mm.). Written in 35 lines, interlinear space 5 mm. Ruled Leroy 43D1d on hair side (probably system Leroy 1), in thin dry point, pricking in margins, medium large slits and triangles apparently made with a knife. Several incomplete quires; collation: first two quires are missing; 3⁸ (-2, 3, 4, 5, 6, 7; signature gamma); fourth and fifth quires are missing; 6⁸ (-3, 4, 5, 6; signature stigma); of quires 7–11 only one folio is left (fol. 7 of the fragment); 12⁸ (-2, 3, 4, 5, 6, 7, 8; signature iota-beta) 13⁸ (-2, 3, 4, 5; signature iota-gamma indicated by Clark but not visible now) 14⁸ (-1, 2, 4, 8; no signature) 15⁸ (-1, 2, 6, 7, 8; no signature) 16⁸ (-1, 2, 3, 4, 5, 6, 7; signature iota-stigma); the last six folios—four singletons (fols. 20–24) and one bifolium (fols. 25–26)—are from different quires, which cannot be identified because of the lack of signatures. Quires signed by the scribe in small letters, in the lower left corner of the first recto and in the lower right corner of the last verso of a quire. Parchment of poor quality (goat skin), medium thick, slightly warped, ivory-white (flesh side) and yellowish (hair side). Some folios are darkened by exposure; some edges are torn; top margins are damaged by purple mold.

SCRIPT

110 One scribe, anonymous.⁵⁶ Script is small, vertical, static archaizing minuscule of the end of the thirteenth to the beginning of the fourteenth centuries, similar to the handwriting of Theodore Hagiopetrites.⁵⁷ Letters zeta, phi, and majuscule lambda are slightly enlarged. Majuscule lambda descends below the ruled line, and majuscule kappa has a single curved right part connected to the vertical stroke with a short horizontal bar. The script is also closely related to the handwritings of anonymous scribes in Mt. Athos, Monastery of St. Panteleimon, Cod. 25, and in New York, Columbia University, Rare Book and Manuscript Library, MS Med/Ren Frag. 49.⁵⁸ Ink is light to medium-brown. Pen is thin. Subtitles are in minuscule, in magenta ink. Initials are in margins, in magenta ink, not ornamented.

DECORATION

None.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

Three short notes in Arabic, on fol. 11v (one note) and on fol. 24r (two notes), in margins.

56. See images of several folios from this fragment on Digital Scriptorium at <http://www.scriptorium.columbia.edu>.

57. On the scribe Theodore Hagiopetrites and the "Hagiopetrites style," see Linos Politis, "Quelques centres de copie monastiques du XI^e siècle," *La Paléographie grecque et byzantine*, 291–95 at 291–92; Robert S. Nelson, *Theodore Hagiopetrites. A Late Byzantine Scribe and Illuminator*, 2 vols. (Vienna, 1991).

58. See a specimen of Panteleimon 25's script in Giancarlo Prato, "Scritture librerie arcaizzanti della prima età dei Paleologi e loro modelli," *Scrittura e civiltà* 3 (1979): 151–93 at 173 and pl. 12, repr. in *Studi di paleografia greca* (Spoleto, 1994), 73–114. On Med/Ren Frag. 49, see Nadezhda Kavrus-Hoffmann, "Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America. Part I: Columbia University, Rare Book and Manuscript Library," *Manuscripta* 49 (2005): 165–245 at 175–77; see specimen of Med/Ren Frag. 49's script in Digital Scriptorium: <http://www.scriptorium.columbia.edu>.

BINDING

Not bound.

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ORIGIN AND PROVENANCE

Poor quality of the parchment and modest execution suggest provincial monastic origin of the fragments. In the nineteenth century they were in the Syria-Lebanon region. Arabic notes in margins also suggest that the fragments circulated in that region, but there is no evidence that the manuscript was produced there. The fragments were brought from the Middle East and presented to the Union Theological Seminary in 1889 by Oscar Joshua Hardin, a missionary to Tripoli (1871–88) and principal at Sug-al-Gharb, Mount Lebanon (1888–1913).⁵⁹

BIBLIOGRAPHY

De Ricci, 2:1645 (attributes the manuscript to s.xii with a question mark); Clark, 221–22 (MS 4; attributes the manuscript to s.xii).

MS 69

The Four Gospels (not in Aland)

Constantinople, Hodegon Monastery, s.xiv^m

CONTENTS

Fol. 1r: blank.

1. fol. 1v: *Preface to the Gospels*. No title. Inc.: Ἰστέον ὅτι τέσσαρά ἐστιν τὰ εὐαγγέλια ... ; Expl.: ... τοῦ ἁγίου πνεύματος ἐμφανίζει.

Soden, 303, no. 82; Robert S. Nelson, *The Iconography of Preface and Miniature in the Byzantine Gospel Book* (New York, 1980), 6.

59. This provenance information is taken from Clark, 221.

2. fols. 2r-v: *Preface to the Lectionary of the Gospels*. Title (fol. 2r):
Δήλωσις διαλαμβάνουσα τὴν τοῦ χρόνου τῶν εὐαγγελίων
ἀνάγνωσιν καὶ τὴν τῶν εὐαγγελιστῶν διαδοχὴν πόθ(εν)
τὲ ἄρχονται καὶ ποῦ καταλήγουσιν. Inc. (fol. 2r): Ἰστέον ὅτι
ἀναγινώσκειται τὸ ὕφος τοῦ κ(α)τ(ὰ) Ἰω(άννην) εὐα(γγελίου)
ἐν ἑβδομᾷσ(ιν) (sic) ὅλαις ἑπτὰ ... ; Expl. (fol. 2v): ... ἐν τοῖς
σαββάτοις καὶ κυριακαῖς.

Not published.

3. fols. 3r–73r: *The Gospel of Matthew*.

NTG, 1–116.

4. fols. 73v–74v: *List of chapter titles for the Gospel of Mark*, 21–38
(first twenty titles are missing).⁶⁰ Inc. (fol. 73v): Περὶ τῶν ἑπτὰ
ἀρτῶν; Expl.: Περὶ τῆς αἰτήσεως τοῦ σώματος τοῦ Κ(υρίου)υ.

Soden, 407–9.

5. fol. 74v: *Preface to the Gospel of Mark*. No title. Inc.: Ἰστέον ὅτι
τὸ κατὰ Μ(άρ)κ(ον) ἄγ(ιον) εὐα(γγέ)λ(ιον) ὑπηγορεύθη ὑπὸ
Πέτρου ... ; Expl.: ... εἰκόνα τοῦ εὐαγγελίου.

Soden, 311; Nelson, 8.

6. fols. 75r–120v: *The Gospel of Mark*.

NTG, 117–92.

7. fols. 121r–198r: *The Gospel of Luke*.

NTG, 193–311.

Fol. 198v: blank.

60. Fols. 67–74 form a regular quaternion; therefore the first twenty chapter titles were probably written on an inserted folio or a binion.

8. fol. 199r: *List of chapter titles for the Gospel of John*, 1-18. Title: Τοῦ κατὰ Ἰω(άννην) ἁγίου εὐα(γγελίου) τὰ κεφάλαια. Inc.: Περὶ τοῦ ἐν Κανὰ γάμου. Expl.: Περὶ τῆς αἰτήσεως τοῦ Κυριακοῦ σώματος. 113

Soden, 411.

Fols. 199v-200v: blank (on fol. 200v there is a crude drawing by a later hand in light brown ink—a copy of the initial epsilon in the shape of a blessing hand from fol. 201r).

9. fols. 201r-259r: *The Gospel of John*.

Lacuna between fols. 255v and 256r: Expl. mut. (fol. 255v): ... καὶ λέγει αὐτοῖς Ἦραν τὸν Κ(ύριον) ἐκ//; Inc. mut. (fol. 256r): //τὸν πατέρα μου πορεύου ... : John 20:2,4-20:17,2.

NTG, 312-406.

Fol. 259v: blank.

PHYSICAL DESCRIPTION

Paper, fols. 259 (there are two sets of modern foliation in pencil: one in the upper right corner of each recto, 1-258, with one blank folio between fols. 199 and 200 left unnumbered; and another in the middle of the bottom margin of each verso, 1-259, which includes all folios⁶¹); six paper fly-leaves (three at the beginning and three at the end) are not original, and the same paper was used for both pastedowns; 243 x 180 mm. (one col.; written surface 175/183 x 105/110 mm.). Written in 22 lines, interlinear space 8 mm. Ruled Leroy 43D1d. Ruling was made on each verso, as was normal for manuscripts written on paper. Originally there were thirty-five quires; collation: 1⁸ (-3, 4, 5, 6, 7, 8, probably with loss of additional prefaces and/or canon tables) [2⁸⁽⁷⁾ (this quire is missing entirely, probably with loss of canon tables, a list of chapter titles, and a preface to the Gospel of Matthew)] 3-16⁸ 17⁸ (-7, 8, probably

61. All folio references for the manuscript in this description are given according to the correct modern foliation, which is in the bottom margin of each verso.

with loss of a list of chapter titles and a preface to the Gospel of Luke) 18–33⁸ 34⁸ (-8, with loss of text) 35⁴ (a binion; no loss of text). Quires were signed by a later hand in the middle of the bottom margin of the first recto of each quire, A'–ΛΔ' (23rd quire was left unnumbered). Folio 1r does not have a signature, but probably belonged to the first quire; the first signature, A', is on fol. 2r, and on fol. 3r there is a signature Γ', which means that the manuscript probably lost six folios from the first quire and the entire second quire. Quire signatures, written in black ink with a modern pen, may have been added in Russia (see note for provenance below). All characters show the influence of a Slavonic alphabet, and signatures ΙΑ'–ΙΘ' (11–19) were transposed (ΑΙ'–ΘΙ').

Paper is of good quality, medium thick, smooth, yellowish-brownish; some fibers are visible. The chain-lines are vertical, spaced 41 mm. apart; the laid-lines are horizontal, widely spaced, 9 in 20 mm., some laid-lines are double. Six different watermarks: “head of unicorn,” similar to Briquet “tête de licorne” 15772 (Udine, 1352); “letter R” with patriarchal cross on top, no matches are found; “letter B,” no matches are found; “two parallel keys” with patriarchal cross on top, close variant of Briquet “deux clefs” 3812 (Udine, 1352); “bell,” similar in shape to Briquet “cloche” 3934 (Bergamo, 1345) but smaller. There are also two variants of a heart-shaped watermark, which I was not able to identify, and no similar watermarks are found in albums (fig. 6). Physical

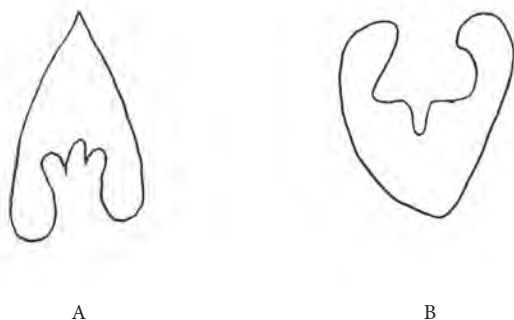


Figure 6.

characteristics (texture, color, and widely spaced laid-lines) of all papers are almost identical. Papers with different watermarks were intermixed, which is unusual.

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Paper of the fly-leaves is probably Russian, vertical chain-lines are 33–37 mm. apart, horizontal laid-lines: 14.5 in 20 mm.; the watermarks display letters ΑΓ in a rectangle inside a vignette on fol. i, and letters ΡΦ on fol. iii (neither was found in albums).

SCRIPT

Written by a single scribe, who did not leave his name, but whom I have identified as the hieromonk Gennadios of the Hodegon Monastery. Gennadios copied and signed a part of Oxford, Christ Church College, MS gr. 63 (John Klimax, *The Heavenly Ladder*) in 1355/56.⁶² His script is elegant, medium-sized, virtually vertical calligraphic minuscule, a very fine specimen of the Hodegon style (figs. 7 and 8). Letters zeta and phi and majuscules beta, epsilon, and lambda, as well as tachygraphic abbreviations for καί, are always enlarged; majuscule kappas are enlarged occasionally. Majuscule lambdas are positioned below the line. Strokes of some letters are elongated, especially oblique strokes of majuscule lambdas and semi-uncial alphas. The *Preface to the Gospels* on fol. 1v and the *Preface to the Lectionary of the Gospels* on fol. 2r–v were written by Gennadios in a different, more fluent, informal writing style with many disproportionately enlarged letters (fig. 9).

The same informal style was employed by Gennadios on fols. 333v–335v (John Klimax, *Epilogue to the Heavenly Ladder*) and in the colophon of Christ Church gr. 63.⁶³ A unique colophon for-

62. Vogel and Gardthausen, 65; *PLP*, 2:no. 3657, identical with no. 3652 as indicated in *RGK*, 1:no. 46; *DGM*, 118ff. and pl. 80b; *CBM*, 4, pt. 1:139–41, no. 50 and pls. 653–62. For more literature on the Hodegon scriptorium and writing style, see n. 9 above.

63. See specimens of this informal style in *DGM*, pl. 118a; *RGK*, 1:no. 46; and *CBM*, 4, pt. 1:pls. 653, 654, and 656. Turyn attributed fols. 4r–178v of the Christ Church codex to the scribe Germanos and fols. 179r–362v to the scribe Gennadios who, according to the colophon, completed the second half of the manuscript after Germanos's death. Nonetheless, there is still some confusion among paleographers about the scribes of the Christ Church manuscript. The authors of *RGK* attributed only fols. 333v–335v and 362r–v, which were written in informal script, to Gennadios, and the rest of the Christ Church manuscript to Germanos and an anonymous scribe. They distinguished three writing styles in Christ Church gr.

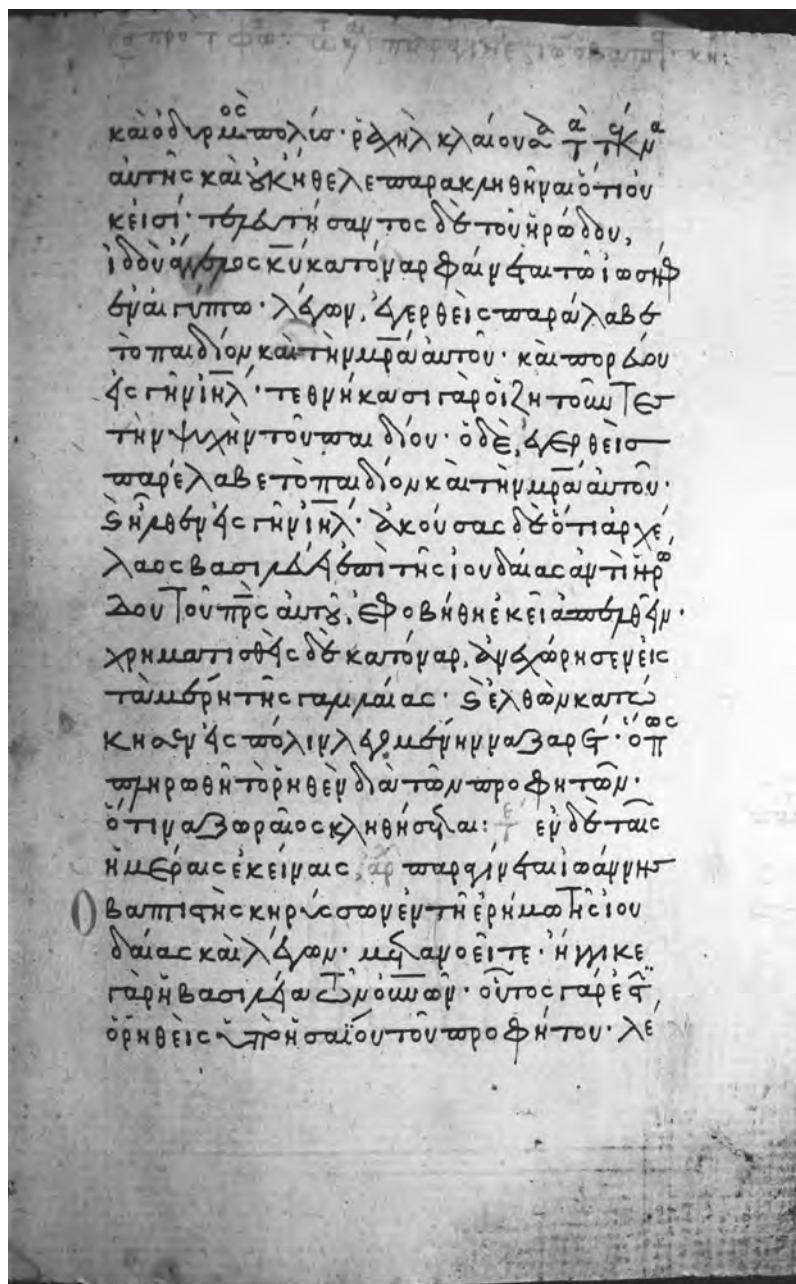


Figure 7.

New York, Union Theological Seminary, MS 69, fol. 6r
(With permission of Special Collections, The Burke Library at Union Theological
Seminary, Columbia University Libraries)

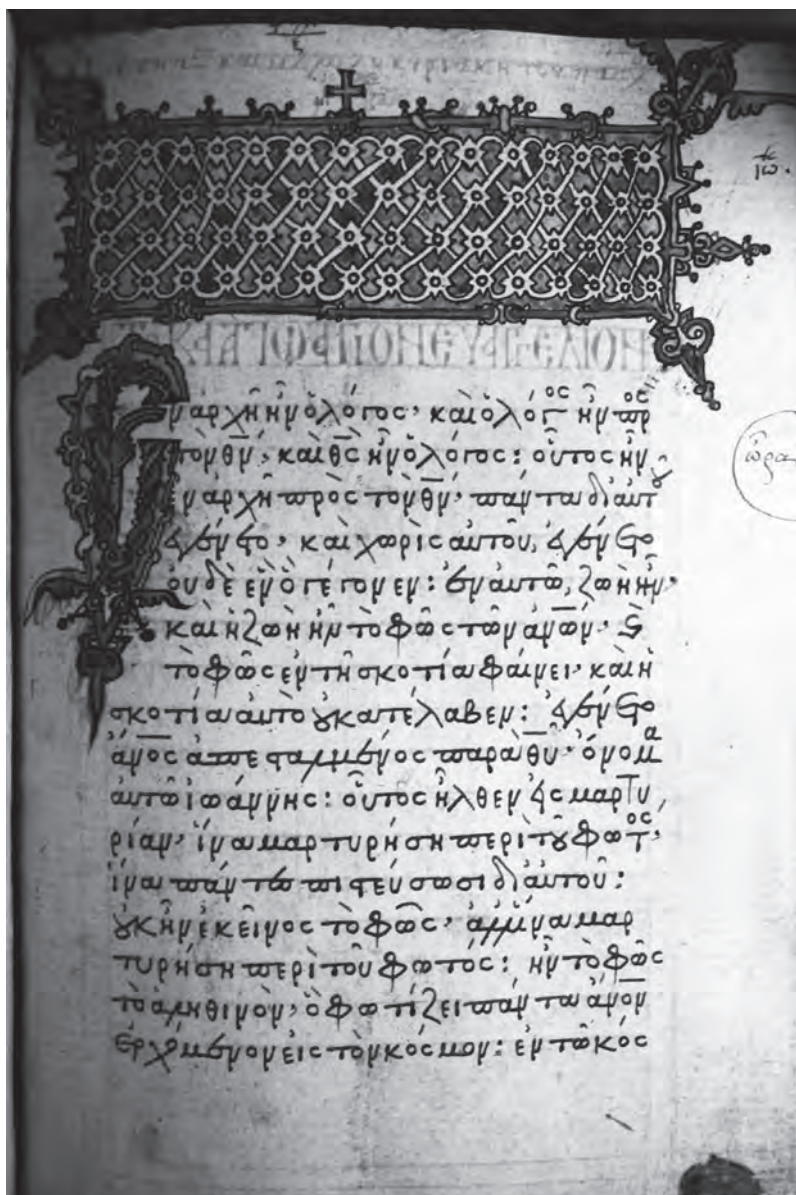


Figure 8.

New York, Union Theological Seminary, MS 69, fol. 201r
 (With permission of Special Collections, The Burke Library at Union Theological
 Seminary, Columbia University Libraries)

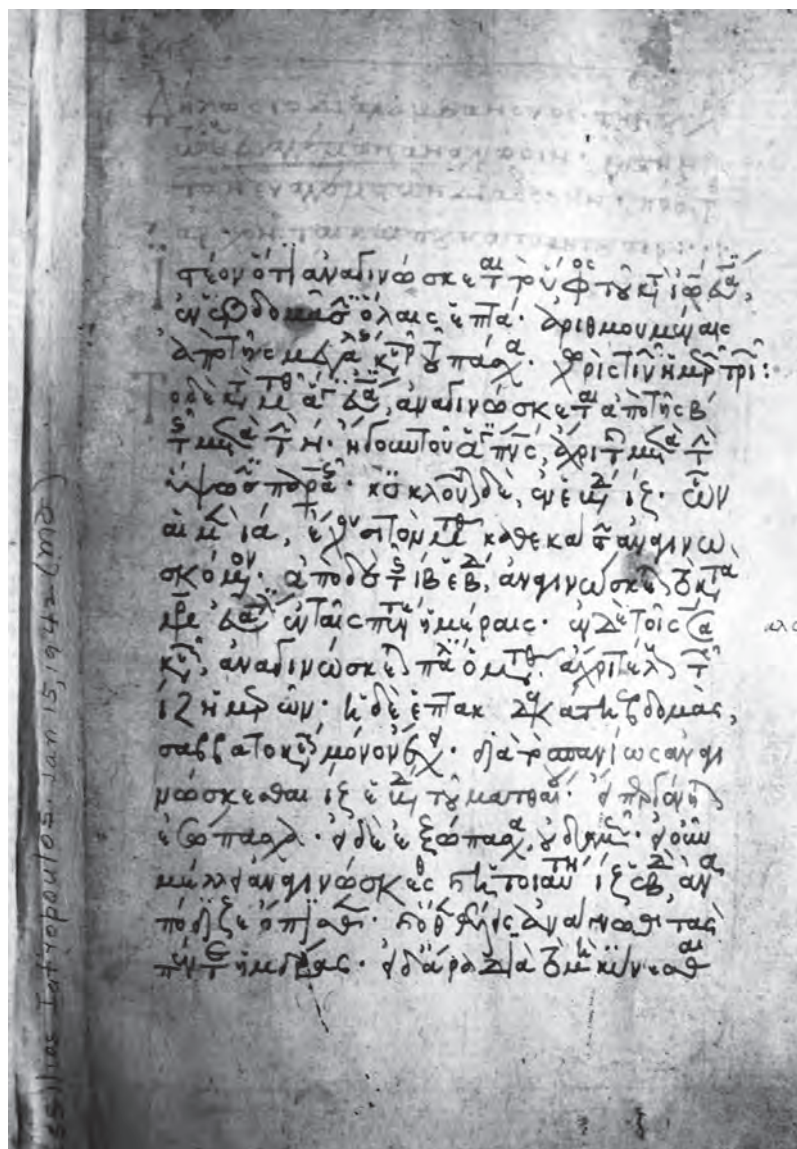


Figure 9.

New York, Union Theological Seminary, MS 69, fol. 2r
 (With permission of Special Collections, The Burke Library at Union Theological
 Seminary, Columbia University Libraries)

mula, identical in both manuscripts, strongly supports my identification (see the note for colophon below). Ink is medium brown with a grayish tint. The lists of the chapter titles, prefaces to the Gospels, and the lectionary equipment (the chapter titles on margins and ἀρχή/τέλος signs inside the text) are written in distinguishing Alexandrian semi-majuscules in pale pinkish-brown ink. The Gospel titles are written in distinguishing epigraphic majuscules in pale pinkish-brown ink.

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DECORATION

The manuscript is decorated with four rectangular headpieces and ornamented initials at the beginning of each Gospel, on fols. 3r, 75r, 121r, and 201r (fig. 8). The palette is simple; only three colors were employed: light brown, dark brown, and brick red. Ornaments are rather simple and reminiscent of the headpieces in tenth-century manuscripts: large palmettes, fretsaw motif, and carpet-style design with petite interlace pattern. The same interlace pattern was used in a small rectangular tailpiece on fol. 74v. A very similar interlace pattern is found in Madison, N.J., Drew University, MS 1, copied in 1366 to 1369 by Joasaph II, the most fa-

63, two being formal Hodegon style (Germanos and an anonymous scribe) and the third being informal cursive (Gennadios). Following *RGK*, Irmgard Hutter also attributed only fols. 333v–335v and 362r–v to Gennadios (*CBM*, 4, pt. 1:139f.) and distinguished three hands in Christ Church gr. 63: two formal scripts, A (Germanos) and B (an anonymous scribe), and one informal script, C (Gennadios). After studying the Christ Church codex *in situ* and taking into account evidence from UTS MS 69, I have concluded that there are indeed three writing styles in the Christ Church codex, but only two scribes: Germanos (Hutter's scribe B), who copied the first twenty-three quires in archaizing writing style and Gennadios (Hutter's scribes A and C), who completed the manuscript and restored several lost and/or damaged folios in the first part after Germanos's death. Gennadios employed two writing styles (formal Hodegon style and informal cursive) for different types of text (main and auxiliary). Hence, I concur with Alexander Turyn, although the American paleographer did not detect Gennadios's restorative work in the first part of the Christ Church codex. Also, the authors of *RGK* erroneously attributed fol. 11r to the scribe Germanos (*RGK*, 1:no.53). In fact, this folio was copied by Gennadios as part of the codex's restoration. On codices UTS MS 69 and Christ Church gr. 63, with a detailed analysis of Germanos's and Gennadios's handwriting, see Nadezhda Kavrus-Hoffmann, "A New Manuscript Copied by Gennadios of the Hodegon Monastery (UTS MS 69): A Case Study of Digraphism" (forthcoming).

mous and prolific scribe of the Hodegon Monastery, whose career spanned the years 1360–1406.⁶⁴ All four headpieces have narrow double frames flanked with knots and large finials. Two headpieces, at the beginning of the Gospel of Luke and Gospel of John, have a small cross on the top. Titles to Matthew and Mark are covered with a transparent pale yellow wash. Initials at the beginning of each Gospel are ornamented in the same style and colors as headpieces; horizontal bars in both initials epsilon are in the shape of a blessing hand; initials alpha and both epsilons are slightly indented. There are three division bars in pale pinkish-brown ink, one on fol. 74v and two on fol. 197v. Each bar is a plain horizontal line ornamented with enlarged dots; the identical bar is in Christ Church gr. 63 copied by the same scribe, Gennadios.⁶⁵ Minor initials are in margins, in pale pinkish-brown ink, and not ornamented. The modest decoration of the manuscript was probably executed by the scribe himself.

COLOPHON

Scribal colophon-formula (invocation) is on fol. 258r, at the end of the manuscript, in pale pinkish-brown ink, in Alexandrian semi-majuscule: “Γενοῦ βοηθὸς καὶ μοὶ τῷ ξένῳ θύτα, | καὶ νεύσει θ(εὸ)ς ἐπὶ τῇ προσευχῇ σου” (Oh sacrificer, be helper to me, a stranger, and let God be favorable to your prayers). This formula is different from “Θεοῦ τὸ δῶρον καὶ πόνος <scribe’s name>,” which was often employed by the Hodegon scribes, and is very probably an exclusive signature of the scribe Gennadios (the identical invocation is found in Christ Church gr. 63 copied in part by Gennadios).

MARGINALIA / GLOSSING / NOTES

Some corrections to the text by a later hand are found in the margins, the most extensive of which (fol. 158r) contains section 19 and a part of section 20 of chapter 11 in the Gospel of Luke omitted by the scribe. These corrections were very probably written in the Hodegon Monastery, since their handwriting is similar to the script of Gregorios, who copied Christ Church gr. 28 at the end

64. On Joasaph II, see n. 9 above.

65. *CBM*, 4, pt. 2:pl. 661.

of the fourteenth century.⁶⁶ Short marginal notes by a much later hand, many encircled, are dispersed throughout the manuscript and indicate when the lessons should be read in church. On fol. 258v there is an erased and illegible non-scribal monocondylion in black ink. On the same folio there is a pencil note made by a foliator: “Τὸ ὅλον [sic] τὸ εὐαγ(γέλιον) = φίλ(λα) [sic] 259.”

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There is also a note on the recto of the first fly-leaf at the end of the manuscript made with a pencil, in modern Greek:

,αωζα'. ἀνέγνωσα τὸ ἅγιον αὐτὸ | τετραεὐάγγελον, ἐδῶ εἰς
τὴν Μόσχα | τὸν Δεκέμβ(ρ)ιον Μῆναν ὁποῦ | εἶναι νύκτα
18 ὥρας κ(αὶ) ἢ ἡμέρα ὥρας 6. κ(αὶ) το καλο<καίρι> τὸ
ἀνάπαλιν τόπος διὰ ... [faded or erased word: ζῶα?] | κ(αὶ) ὄχι
διὰ ἀνθρώπους. | Ἀρχιμα(νδρίτης) Ἀθανάσιος Ἰβηρί(της).

(1871. I have read this sacred Gospel book here in Moscow in December, where the night lasts for 18 hours and the day for 6 hours, and in the summer the opposite. A place for [faded or erased word: animals?] and not for human beings. Archimandrite Athanasios the Iberian [apparently from the Iveron Monastery on Mount Athos].)

BINDING

Brown leather (calf?) over chamfered wooden boards. Sewn at four stations. There were two metal clasps on leather straps attached to the back cover and catches on the front cover; the lower catch and clasp with a part of the strap are missing. Both covers are extensively decorated. Gold-tooled borders display a roll pattern of wavy interconnected lines and small rosettes. On each cover, inside the borders, there is a narrow rectangular frame with four corner pieces and an almond shaped centerpiece. The front cover corner pieces portray seated evangelists with their symbols and names, and the centerpiece depicts a crucifixion. The back cover corner pieces display stylized vegetal ornament, and the centerpiece depicts the Virgin and the Child. The spine has five small square panels, each ornamented with vegetation and a rhomb with a palmette. The gilt fore edge was gauffered with a geomet-

66. Ibid., 4, pt. 1:141–48, no. 51 and pl. 68o et al.

rical ornament. The binding is not original, but is probably older than a seventeenth-century date proposed by Faye and Bond.⁶⁷ It can be attributed to the sixteenth century, based on the popularity of gilt and gauffered edges at that time.⁶⁸ The front cover has a few scratches; the back cover was detached and repaired with glue; the spine is worn at the edges and has two cracks in the middle repaired with glue. The Russian paper used for the fly-leaves suggests that the manuscript was rebound in Russia, perhaps in the nineteenth century; but the old cover was preserved.

ORIGIN AND PROVENANCE

My identification of the scribe as Gennadios of the Hodegon Monastery indicates that the manuscript was copied in that monastery in Constantinople around the middle of the fourteenth century, and the watermarks confirm this date. The manuscript was probably in the monastery until the fall of Constantinople (1453) and the subsequent dispersal of the monastic community. The marginal corrections in the manuscript were written in the Hodegon writing style some time at the end of the fourteenth or the beginning of the fifteenth century. Nothing is known about the further history of the manuscript. Monks fleeing the monastery after the fall of Constantinople went to different locales, such as Crete, Cyprus, and Mount Athos, and carried the most important possessions with them, especially Gospel books. Apparently one of the salvaged books was our manuscript.

The note on a fly-leaf (see above) establishes that the manuscript was in Moscow in 1871, where the archimandrite Athanasios the Iberian “read this sacred Gospel book.” Most likely, Athanasios was an archimandrite of the Iveron Monastery on Mount Athos. I have not been able to determine why Athanasios was in Moscow in 1871, or when and by whom the manuscript was brought to Russia. There were close ties between many Athonite monasteries and the Russian Orthodox Church, especially in the second half of the nineteenth century, and Athanasios might have traveled to Moscow from Mount Athos and brought this Gospel book with him. One small detail might indicate that the UTS Gos-

67. Faye and Bond, 386.

68. Greenfield, 32 and 99.

pels indeed once belonged to the Iveron Monastery: in Mt. Athos, Iveron Monastery, Cod. 5 there are marginal encircled notes (indicating when the lessons should be read in church) almost identical to the notes in the UTS Gospels.⁶⁹ The Iveron Cod. 5 was most likely produced in the thirteenth century in Constantinople during the period of Latin rule. The encircled notes are not original and were added probably at the Iveron Monastery. Furthermore, several other manuscripts produced in the Hodegon Monastery during the fourteenth and fifteenth centuries are now in the Iveron Monastery at Mt. Athos (Cod. NS 505, Cod. 548, and Cod. 1384),⁷⁰ and Christ Church gr. 63 (copied by the same scribe Gennadios as the UTS Gospels) once belonged to the Philotheou Monastery on Mount Athos. It is possible that the two manuscripts were brought to Mount Athos together by the monks who had left the Hodegon Monastery. The manuscript was purchased by the Union Theological Seminary from Vassilios Iatropoulos of Denver, Colorado, and New York City on January 15, 1942. According to Faye and Bond, Iatropoulos bought the manuscript in Moscow, but it is not known when, from whom, and under what circumstances.

BIBLIOGRAPHY

Faye and Bond, 386 (suggested Italy as a place of production of the manuscript); David J. Murphy, "Hyphens in Greek Manuscripts," *Greek, Roman, and Byzantine Studies* 36 (1995): 293-314 at 294 n. 4 (states that the manuscript was "probably written in southern Italy").

69. Compare marginal encircled notes in fig. 8 of this catalogue and in fig. 35 in George Galavaris, *Holy Monastery of Iveron: The Illuminated Manuscripts* (Mount Athos, 2000).

70. *Ibid.*, 84ff.

ABBREVIATIONS

ABS = American Bible Society.

Aland = Kurt Aland, *Kurzgefasste Liste der griechischen Handschriften des Neuen Testaments*, 2nd ed. (Berlin, 1994).

Briquet = Charles-Moïse Briquet, *Les Filigranes: Dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu'en 1600*, ed. Allan Stevenson, 4 vols. (Paris, 1907; repr. with supplementary material, Amsterdam, 1968).

Clark = Kenneth W. Clark, *A Descriptive Catalogue of Greek New Testament Manuscripts in America* (Chicago, 1937).

CBM = Otto Demus and Irmgard Hutter, *Corpus der byzantinischen Miniaturenhandschriften*, 5 vols. (Stuttgart, 1977–97).

De Ricci = Seymour De Ricci, with W.J. Wilson, *Census of Medieval and Renaissance Manuscripts in the United States of America and Canada*, 3 vols. (New York, 1935–40).

DGM = Alexander Turyn, *Dated Greek Manuscripts of the Thirteenth and Fourteenth Centuries in the Libraries of Great Britain*, *Dumbarton Oaks Studies*, 17 (Washington, D.C., 1980).

Faye and Bond = C.U. Faye and W.H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York, 1962).

GTS = General Theological Seminary.

Leroy = Julien Leroy, *Les Types de réglure des manuscrits grecs* (Paris, 1976).

MMA = Metropolitan Museum of Art.

NTG = *Novum Testamentum Graece*, ed. Eberhard and Erwin Nestle and Barbara and Kurt Aland, 27th ed. (Stuttgart, 2001).

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NYU = New York University.

ODB = Alexander P. Kazhdan et al., eds., *Oxford Dictionary of Byzantium*, 3 vols. (Oxford, 1991).

Olivier = Jean-Marie Olivier, ed., *Répertoire des bibliothèques et des catalogues de manuscrits grecs de Marcel Richard*, 3rd ed. (Turnhout, 1995).

PLP = Erich Trapp et al., eds., *Prosopographisches Lexikon der Palaiologenzeit*, 12 vols. (Vienna, 1976–96).

RGK = Ernst Gamillscheg, Dieter Harlfinger, Herbert Hunger et al., *Repertorium der griechischen Kopisten, 800–1600*, 3 vols. (Vienna, 1981–97).

Soden = Hermann von Soden, *Die Schriften des Neuen Testaments in ihrer ältesten erreichbaren Textgestalt hergestellt auf Grund ihrer Textgeschichte*, 2 vols. (Göttingen, 1911–13).

UTS = Union Theological Seminary.

Vogel and Gardthausen = Marie Vogel and Viktor Gardthausen, *Die griechischen Schreiber des Mittelalters und der Renaissance*, Zentralblatt für Bibliothekswesen, Beiheft 33 (Leipzig, 1909, repr. 1966).

INDICES

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 Ephrem the Syrian, *Sermo de Virginitate* : NYU Box 2, no. 3
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Lectionary : ABS [s.n.]
Liturgical Hymn (unidentified) : MMA acc. no. 2001.730
Menaia : NYU Box 1, nos. 114, 115; NYU [s.n.]; UTS 41
Praxapostolos : MMA acc. no. 1991.232.15
Psalter : MMA acc. no. 2001.730
 Romanos the Melode [dub.], *Akathistos Hymn* : MMA acc. no. 2001.730
 Unidentified texts : NYU Box 1, nos. 116, 117

II. PLACE AND DATE

BYZANTIUM / GREECE

s.xiv^{1/3} : MMA acc. no. 2001.633 (Mt. Athos?)
 s.xiv^m : UTS 69 (Constantinople, Hodegon Monastery)
 s.xiv² : ABS [s.n.] (Constantinople, Hodegon Monastery)
Dated by colophon (parent MS) : 1101 : MMA acc. no. 191.232.15 (Constantinople?)

UNLOCALIZED

s.xii² : MMA acc. no. 2001.730
 s.xiii² : GTS Bible, N.T., Mark Gr. 127
 s.xiii^{ex} : NYU Box 1, nos. 114, 115, 116, 117; Box 2, no. 3
 s.xiii^{ex}–s.xivⁱⁿ : UTS 41

III. SCRIPT

Archaizing minuscule : GTS Bible, N.T., Mark Gr.; UTS 41
 “Chicago-Karahissar” style : MMA acc. no. 2001.730
 “Epsilon” style, rounded : MMA acc. no. 2001.730
Gebrauchsschrift : NYU Box 1, nos. 114, 115
 “Hodegon” style : ABS [s.n.]; MMA acc. no. 2001.730; NYU [s.n.]; UTS 69
Perlschrift : MMA acc. no. 1991.232.15; NYU Box 1, nos. 116, 117; Box 2, no. 3

IV. SCRIBES

Gennadios, hieromonk of the Hodegon Monastery : UTS 69
 Hagiopetrites, Theodore : UTS 41
 Joasaph II, monk and abbot of the Hodegon Monastery : ABS [s.n.]; MMA acc. no. 2001.730
 Koulix, John : MMA acc. no. 1991.232.15
 Methodios : ABS [s.n.]

V. RULING

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A. RULING PATTERNS

00D1 : GTS Bible, N.T., Mark Gr.
32C1 : MMA acc. no. 2001.730
43D1d : UTS 41; UTS 69
44C1 : MMA acc. no. 2001.730
44D2 : ABS [s.n.]
D 32D1 : NYU [s.n.]
D 33D1d : NYU [s.n.]

B. RULING SYSTEMS

1 : GTS Bible, N.T., Mark Gr.
5 : NYU [s.n.]
9 : NYU [s.n.]

VI. SUPPORT

PARCHMENT

ABS [s.n.]
GTS Bible, N.T., Mark Gr.
MMA acc. no. 2001.633
MMA acc. no. 2001.730
MMA acc. no. 1991.232.15
NYU Box 1, nos. 115, 116, 117
NYU Box 2, no. 3
UTS 41

PAPER, OCCIDENTAL

UTS 69

PAPER, ORIENTAL

NYU Box 1, no. 114

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Bell : UTS 69
Crown : NYU [s.n.]

Head of Unicorn : UTS 69
Keys, two parallel with patriarchal cross on top : UTS 69
Letter B : UTS 69
Letter R with patriarchal cross on top : UTS 69
Scissors : NYU [s.n.]
Unidentified : UTS 69

VIII. COMMISSIONERS, OWNERS, AND OTHER ASSOCIATED NAMES

Anthimos, metropolitan of Ephesus and bishop of Samos : MMA acc. no. 2001.730
Athanasios the Iberian, archimandrite : UTS 69
Bartlett, Homer L. : NYU Box 1, nos. 114, 115, 116, 117; Box 2, no. 3
Benton, George : ABS [s.n.]
Benton, Robert A. : ABS [s.n.]
Hardin, Oscar Joshua : UTS 41
Hoskier, Herman C. : GTS Bible, N.T., Mark Gr.
Iatropoulos, Vassilios : UTS 69
Joasaph, hieromonk and abbot of the Monastery of Prophet Elijah (at Karlovassi in Samos) : MMA acc. no. 2001.730
John, priest and *sakellarios* of Samos : MMA acc. no. 2001.730
Komnenos, Alexios I, emperor : MMA acc. no. 1991.232.15
Le Roy, Victor Martin : MMA, acc. no. 1991.232.15

Catalogue of Greek Medieval and Renaissance Manuscripts

Marquet de Vasselot, Jean-Joseph
: MMA acc. no. 1991.232.15
Methodios, priest and hiero-
monk, son of Alexandres
Patinotes : MMA acc. no.
2001.730
Moatti, Alain : MMA acc. no.
1991.232.15
Nikerites, Leo : MMA acc. no.
1991.232.15
Palaeologos, Michael VIII, em-
peror: MMA acc. no. 1991.232.15
Pazartzis, Nikolaos : MMA
acc. no. 2001.730
Synadene, Theodora Palaiolo-
gina : MMA acc. no. 1991.232.15
Synadenos, John : MMA acc.
no. 1991.232.15
Uspenskii, Porphirii : MMA
acc. no. 1991.232.15

IX. OTHER MANUSCRIPTS CITED

CAMBRIDGE

Cambridge University Library
MS Add. 6678 : MMA acc.
no. 2001.730

CAMBRIDGE, MASS.

Harvard University, Houghton
Library
MS gr. 3 : MMA acc. no.
1991.232.15

HARTFORD, CONN.

Trinity College, Watkinson
Library
MS De Ricci 2 : ABS [s.n.]

LONDON

British Library
Add. MS 11837: ABS [s.n.] 129
Burney MS 18 : MMA acc.
no. 2001.730
Lambeth Palace
MS 1214 : MMA acc. no.
1991.232.15

MADISON, N.J.

Drew University
MS 1 : MMA acc. no. 2001.730;
UTS 69

MT. ATHOS

Great Lavra
Cod. B.26 : MMA acc. no.
2001.730
Iveron Monastery
Cod. 5 : UTS 69
Cod. 548 : UTS 69
Cod. 1384 : UTS 69
Cod. NS 505 : UTS 69
Monastery of St. Panteleimon
Cod. 25 : UTS 41

NEW YORK

Columbia University, Rare
Book and Manuscript Library
Med/Ren Frag. 49 : UTS 41

OXFORD

Christ Church College
MS gr. 28 : UTS 69
MS gr. 61 : ABS [s.n.]
MS gr. 63 : UTS 69

PALERMO

Biblioteca Nazionale

Cod. Deposito Museo 4 :
MMA acc. no. 2001.730

ST. PETERSBURG

National Library of Russia

Cod. 105 : MMA acc. no.
2001.730

Cod. gr. 321 : MMA acc. no.
1991.232.15

X. INCIPITS

//ἀναλλοίω τως ὅλως ἐν σοί ...
: MMA acc. no. 2001.730

Ἀνοίξω τὸ(ν) Χ(ριστο)ῦ βίβλον
ἐμψυχον ... : MMA acc. no.
2001.730

//ἀπόστολε, καὶ τὰ ἔθνη
ἅπαντα ... : UTS 41

Ἄσωμεν (sic) τῷ κυρίῳ ... :
MMA acc. no. 2001.730

//εἰς τὸν κόσμον· καὶ ὑπὲρ
αὐτῶν ἐγὼ ἀγιάζω ἑμαυτόν
... : ABS [s.n.]

Ἦ δε ἡ πρὸς Ἑβραίους ἐπιστολὴ·
Δοκεῖ μὲν οὐκ εἶναι Παύλου
... MMA acc. no. 1991.232.15

Ἰκέτευε τὴν μνήμην σου τὴν
φωτοφόρον ... : NYU Box
1, no. 116

Ἰστέον ὅτι ἀναγινώσκεται τὸ
ὑφος τοῦ κ(α)τ(ὰ) Ἰω(άννην)
εὐα(γγελίου) ἐν ἑβδομάσ(ιν)
(sic) ὅλαις ἐπτά ... : UTS 69

Ἰστέον ὅτι τέσσαρά ἐστιν τὰ
εὐαγγέλια ... : UTS 69

Ἰστέον ὅτι τὸ κατὰ Μ(ά)ρ(κον)
ἄγ(ιον) εὐα(γγέ)λ(ιον)

ὑπηγορεύθη ὑπὸ Πέτρου ...
: UTS 69

//καὶ συνήχθη πρὸς αὐτὸν
ὄχλος πολὺς ... : GTS Bible,
N.T., Mark Gr.

<κοινωνί>//ας σώματος ... :
NYU Box 2, no. 3

Μακάριος ἀνὴρ ὃς οὐκ
ἐπορεύθη ... : MMA acc. no.
2001.730

Μὴν Ἀυγούστος (sic) κθ'. Τοῦ
τιμίου ἐνδόξου προφήτου
Προδρόμου καὶ Βάπτιστου
(sic) Ἰωάννου. Στιχ(η)ρ(όν)
ΔΑ'. Ἦχ(ος) πλ(άγιος) Β'.
Γενεθλήον (sic) τελουμένων
... : NYU Box 1, no. 114

//όσιων ὁ οἶνος ... : NYU Box
2, no. 3

//ὁ (sic) τοῦ ἡλίου πρόδρομος
... : NYU [s.n.]

Περὶ τοῦ ἐν Κανὰ γάμου: UTS
69

Περὶ τοῦ καλὴν ἀρχὴν ... :
MMA, acc. no. 1991.232.15

Περὶ τῶν ἐπτά ἀρτῶν: UTS, 69
Πολυμερῶς καὶ πολυτρόπως
πάλαι ... : MMA acc. no.
1991.232.15

<προ>//φήτας καὶ σοφοὺς καὶ
γραμματεῖς ... : ABS [s.n.]

//ς τοὺς σοφοὺς ἐν τῇ ... : NYU
Box 1, no. 117

//σωθῆναι τοὺς ὕμνου(ν)τ(ας)
ὑμ(ας). Ἡ ἀνακομιδὴ τοῦ
τιμίου λειψάνου τοῦ ἁγίου
πρωτομάρτυρ(ος) καὶ
ἀρχιδιακόνου Στεφάνου ... :
NYU Box 1, no. 115



Color Plate 1.

New York, Metropolitan Museum of Art, MS acc. no. 2001.730, fol. 74r
 (With permission of The Metropolitan Museum of Art)